

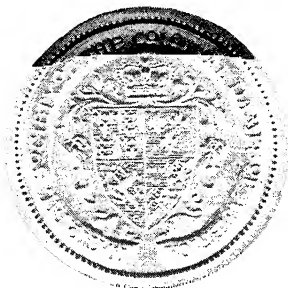
CHURCH MUSIC AND MUSICAL LIFE
IN PENNSYLVANIA
IN THE EIGHTEENTH CENTURY

COPYRIGHT, 1926

THE PENNSYLVANIA SOCIETY OF THE COLONIAL DAMES OF AMERICA

PRESS OF
THE WICKERSHAM PRINTING COMPANY
LANCASTER, PENNSYLVANIA

PUBLICATIONS OF THE PENNSYLVANIA SOCIETY OF
THE COLONIAL DAMES OF AMERICA—IV



*Church Music and Musical Life
in Pennsylvania
In the Eighteenth Century*

IN TWO VOLUMES

PREPARED BY
THE COMMITTEE ON HISTORICAL RESEARCH

Volume I

PHILADELPHIA
PRINTED FOR THE SOCIETY
1926

On
THE GLORY OF GOD
AND
IN GRATEFUL REMEMBRANCE OF
OUR ANCESTORS

COMMITTEE ON HISTORICAL RESEARCH

MRS. ALVIN AFFLICK PARKER, *Chairman*

MRS. JOHN WATTS BAER BAUSMAN

MISS LAURA BELL

MRS. HENRY HILL COLLINS, JR.

MRS. JAMES HENRY DARLINGTON

MRS. JACOB P. DONALDSON

MISS ELIZABETH L. B. DWIGHT

MRS. FREDERICK R. GERRY

MISS DAISY E. B. GRUBB

MISS MARGARET RIDGWAY GRUNDY

MRS. FRANCIS B. GUMMERE

MISS EMILY GILPIN HOPKINSON

MRS. HENRY D. MAXWELL

MRS. ELIZABETH HOOD LATTA McHENRY

MRS. HUGH McALLISTER NORTH

MRS. JAMES D. WINSOR

FOREWORD

THESE volumes represent the first attempt to collect, illustrate, and bring together the music of the early settlers of Pennsylvania; to show the gradual awakening of musical talent and the coming of professional musicians; to give examples of ballad operas, and to outline the course of the musical influences that contributed to the social life of this Colony and State in the Eighteenth Century.

In this sense the work is a compilation, and no particular originality is claimed by the Committee. A thoroughgoing effort has been made to present such references to early music in Pennsylvania as can be gathered from the works of historians, diarists, and antiquarians. These references have been transcribed in such shape that they overlap as little as possible; that they appear in fairly chronological order; and that, in every case, due credit is given to the original authors, or compilers. In many cases quotation marks have been omitted, the source being indicated by the nature of the transcript.

A few words as to the order in which the accumulated material appears may, with propriety, be offered. It was felt that a complete reproduction of the Johannes Kelpius Hymn-Book, used by the Theosophical Brotherhood on the Wissahickon, was due the unique position it occupies in the musical history of the Colony and is therefore given precedence over all other source groups. The chapter covering Justus Falckner, who belonged to no sectarian group,

is placed second to that of the Wissahickon Hermits, while that on Swedish music, which is related to that of the German State Church movements, follows next. The section on Indian music has no specific position in the general order; its kinship to the other portions of the work is well indicated in the text. In no sense is the relative placement of these groups meant to assess the importance of their musical contributions.

In the second volume Pastorius precedes the Sectarian accounts because of his friendly and sympathetic interest in the great Dunker movement. The Schwenkfelders and the Moravians are not sectaries, as is quite well known. Chronologically they were the late-comers and have been placed accordingly. The section devoted to music in Philadelphia covers so wide an area, and represents the effect of such widely diverse causes, many of which are described in the earlier parts of the volume, that it was deemed wise to close the second volume with that material. In both volumes the inclusion of matter detailing the economic and social history of the period covered was an obvious necessity as a background to the proper understanding of the story of musical development in Pennsylvania.

From time to time, during the accumulation of this material, exhibitions and recitals have been given in order that the Society might be kept in contact with the Committee's progress. In particular, the republished music of Francis Hopkinson was given a special hearing when Dr. O. G. Sonneck made the very luminous address on this early Philadelphia musician, which is reproduced in its proper connection in this work. It remains to be said that the advice and encouragement of this foremost student of music in America have been invaluable.

The Chairman takes this opportunity to express generally, for the Committee and herself, most grateful thanks and appreciation to all those whose counsel and assistance have made these volumes possible. Specific acknowledgment is due to Albert G. Rau, Ph. D., Dean of the Moravian College and Seminary at Bethlehem, for aid and supervision of the Moravian and other sections; to the Reverend E. E. S. Johnson of Pennsburg and Professor Howard Wiegner Kriebel, Schwenkfelder historians; to Mr. Carl Engle, Chief of the Department of Music of the Library of Congress; to Dr. Jean B. Beck, of the University of Pennsylvania; to Mr. Ernest Spofford and other officers of the Historical Society of Pennsylvania; to the officers of the American Catholic Historical Society; to those of the Presbyterian Historical Society; to Miss Jane Campbell, to Mr. Charles J. Cohen, and, last but not least, to Miss M. Atherton Leach, of Philadelphia.

*Strafford, Pennsylvania,
November, 1926.*

TABLE OF CONTENTS

	PAGE
Introductory.	1
Johannes Kelpius, Pennsylvania's earliest Hymnologist and Musician. .	7
Hymn Book of Magester Johannes Kelpius, translated by Dr. Christopher Witt. (See List of Illustrations)	19-163
Justus Falckner, Hymnologist, Musician and First Clergyman ordained in Pennsylvania	166
Swedish Church Music: Organs and Church Bells in Pennsylvania . . .	185
American Indian Music in Pennsylvania	225

LIST OF ILLUSTRATIONS

	PAGE
Johannes Kelpius	8
The Sara Maria, 1694	10
The Hymn Book of Magester Johannes Kelpius, translated by Dr. Christopher Witt	21-163
"The Lamenting Voice"	25
"The Process of Love"	43
"Bitter Sweet Night Ode"	53
"Contentment"	59
"Upon Rest"	85
"Power of the New Virgin Body"	91
"Power of Love"	93
"A Loving Moan"	139
Justus Falckner	167
Title Page to Falckner Mission to Germany, 1701	171
First Lutheran Text Book printed in America	179
Seal of Dominie Justus Falckner	180
Gloria Dei, A. D. 1700	183
Wicacoa Block House, 1877	193
Interior of Gloria Dei (Old Swedes)	199
Organ Loft of Gloria Dei	201
Gloria Dei, Wicacoa	205
Psalms used in Gloria Dei	212-213
Title Page of Swedish Hymns	216-217
Wood Carving of Cherubim	218
Gustavus Hesselius	221
Mrs. Gustavus Hesselius	222
Portrait of George Washington (<i>by Wertmüller</i>)	225
Flageolet	233
Mocassin Game Drum	236
Tishcohan	248
Lapowinsa	249

THE COMING OF THE SECTS
TO
PENNSYLVANIA

CHURCH MUSIC AND MUSICAL LIFE IN PENNSYLVANIA IN THE EIGHTEENTH CENTURY

INTRODUCTORY

No student of Church Music and Musical Life in Pennsylvania in the Eighteenth Century can fail to be profoundly impressed with the potent influence exerted on this whole subject by the so-called "sect" people of provincial Pennsylvania.

The term "sect" is here used in the sense applied by the late Julius F. Sachse, Litt. D., to such early groups of German emigrants as left their native lands for conscience's sake, or were driven out by bigoted persecution, and who, either prior to their departure, or shortly after their arrival, for religious or social reasons, formed distinct communities or congregations in Pennsylvania, keeping themselves separate and apart from their dissenting countrymen as well as from their English-speaking neighbors.*

The Mennonites were the first of these sects to come to the Quaker province. The original unit, consisting of thirteen families, arrived at Germantown, October 6, 1683.†

The next distinctive community, a party of "Labadists" from Friesland, under the leadership of Petrus

* See "THE GERMAN PIETISTS OF PROVINCIAL PENNSYLVANIA," 1694-1708, by Julius F. Sachse, Litt.D.

† See *Mennonite Emigration to Pennsylvania*, by Hon. Samuel W. Pennypacker, in "PENNSYLVANIA MAGAZINE OF HISTORY AND BIOGRAPHY," vol. ii, pp. 117, *et seq.*; also "HISTORICAL AND BIOGRAPHICAL SKETCHES," (Phila., 1888), and "THE SETTLEMENT OF GERMANTOWN," by the same author (1899).

Sluyter and Jasper Dankers, arrived in the autumn of 1684, and settled on a tract of land known as "Bohemia Manor," partly situated in New Castle County, and then thought to be wholly within Penn's domains.

Ten years later Johannes Kelpius with his chapter of Pietists, or true Rosicrucians, landed in Philadelphia, June 24, 1694. After a brief sojourn in Germantown, a settlement was made amid the silences and rugged banks of the Wissahickon.

During the fall of 1719 the Dunkards, or German Baptists, twenty families strong, arrived in Philadelphia. They too settled in Germantown, whence emanated all the congregations of that faith throughout Pennsylvania.

The "Neu-geborenen," or the "Stillen im Lande,"* likewise settled in Germantown, about 1725.

The Ephrata Community on the Cocalico, the virtual successors to the Mystics on the Wissahickon, led by Conrad Beissel and Peter Miller, dates from 1720.

The Schwenkfelders from Berthelsdorf and Görlitz reached Philadelphia in 1734, subsequently locating in Philadelphia and Bucks Counties, where their descendants still celebrate the anniversary ("Gedächtniss Tag") of their arrival.†

The last and most important body of German Pietists to reach provincial Pennsylvania was the Unitas Fratrum, or Moravian Church, also called the Moravian Brethren. The first permanent settlement of this influential community was on the Lehigh, where Bethlehem now stands, in

* See "HALLISCHE NACHRICHTEN," orig. edit., p. 226. New edition, p. 348. Annotations by Rev. J. W. Mann, *ibid.*, p. 417.

† See "ERLÄUTERUNG FÜR HERRN CASPAR SCHWENCKFELD." (Breslau, 1771.)

1742, though a small colony had arrived in 1740, and their first evangelist, George Böhnisch, had accompanied the Schwenkfelders in 1734.*

Among these groups the first practical musician would appear to have been Johannes Kelpius of the Mystics of the Wissahickon, though it is just to state that he was not the only hymnologist and composer in the original party of Theosophical emigrants. Heinrich Bernhard Köster, Johann Gotfried Seelig and the brothers David and Justus Falkner were also writers of hymns that have survived to the present time, and Dr. Christopher Witt, who joined the Fraternity in 1704, was a musician and organ builder.

Kelpius, however, left behind him a book of hymns which the Historical Research Committee of the Pennsylvania Society of the Colonial Dames of America, through the courtesy of The Historical Society of Pennsylvania, herewith presents in its entirety as the first musical composition of Eighteenth Century Pennsylvania.

This unique volume of seventy pages contains twelve hymns and melodies. It is evidently a duplicate of a similar manuscript collection, or else it is a compilation from loose sheets upon which were originally written such hymns as were in common use in the services at the Tabernacle. The hymns are written in German on the left-hand page, while on the opposite page is an attempt at a metrical translation in English. The musical score as well as the hymns, like his diary, afford an insight into his religious fervor.

Most of the hymns are written somewhat after the style of the celebrated Christian Knorr, Baron von Rosen-

* "MEMORIALS OF THE MORAVIAN CHURCH," edited by William C. Reichel. (Phila., 1870.)

roth,* whose name is quoted in connection with the melody of several of the compositions.

Kelpius became acquainted with Knorr during his university days, and, it is supposed that it was he who first introduced the youthful student into the secrets of Cabbalistic philosophy.

The title, together with all pages of the Kelpius hymn book, in the original German and with the English translation, is reproduced in *fac-simile*. An additional value is imparted to this quaint little book from the fact that it is probably the first book of hymnology or German poetry and music that can be said to have been composed and written in the western world.

The English translations are mere paraphrases, and fail to convoy the full fervor and meaning of the German original, and this applies not only to the poetry, but to the titles.†

In addition to the Hymn Book which follows in *fac simile*, there is, in the Collections of the Historical Society

*“ Christian Knorr, Baron v. Rosenroth, was born at Altrauden, in Silesia, July 15, 1686. After studying at the universities of Leipzig and Wittenberg, he made an extended tour through France, England and Holland. At Amsterdam he became acquainted with an Armenian prince; with the chief Rabbi, Meir Stern, from Frankfort; a Dr. John Lightfoot, Dr. Henry More, and others, and as a result devoted himself to the study of Oriental languages, of chemistry and of occult and Cabbalistic philosophy. He edited various Rabbinical writings, published several Cabbalistical works, notably his *Kabbala Denudata* (2 vols. Sulzbach, 1677). He, however, is chiefly known by his hymns, published in Nuremberg, 1684, under the title ‘*Neuer Heligon Mit Seiner Neun Musen; das ist, Geistliche Sitten Lieder, &c.*’ A number of these hymns were incorporated in the Halle Hymnal, 1794 (*Geistreicher Lieder*), since when they have been translated into different languages, and are now used by nearly all Protestant denominations throughout the world.”

† Vide “ THE GERMAN PIETISTS OF PROVINCIAL PENNSYLVANIA, 1694-1708,” by the late Julius F. Sachse, Litt.D.

of Pennsylvania, still another original manuscript hymn book of the Hermits of the Wissahickon, the work, doubtless, of Johannes Kelpius, Henry Bernhard Köster and Johann Gotfried Seelig, 1694-1707. It, however, is without musical score.

This invaluable relic of seventeenth and early eighteenth century Philadelphia and her romantic stream was, at one time, in the library of the late Governor Pennypacker, and of it he has left the accompanying autographic account:

"The recovery of this important book is an interesting bibliographic incident.

"About 1894 at a sale at the house of a man named Kriebel on the Skippack I bought a lot of old books and papers. They were sent to my office in the Girard Building, Phila., and there all that seemed of value were taken home. Among the neglected rubbish was this MS. with the front leaves gone and a date at the end 1772. It lay on top of a box for two years. On giving up the office it was gathered along with other things and taken to my house where it lay on a shelf unnoticed for four years longer. One day in 1900 it casually caught my attention and the words 'Der einsamen Turtle tauben,' the peculiar language of the Ephrata people, led me to give it careful study. I found that the turtle dove was singing 'in the silent woods' and, happy chance, one hymn was dated in July, 1707, too early for Ephrata, and signed J. G. S. It could only be the work of the Hermits of the Wissahickon. Then I recognized in the earlier pages and identified the handwriting of Kelpius and the revelation was complete.

"Kelpius wrote in it and indexed nineteen hymns. Of these we have seven entire, parts of two others, and the titles of the rest. There is only one other Kelpius MS. extant.

"Another of the hermits as yet unidentified, perhaps Henry Bernhard Köster, added thirteen hymns. Then Johann Godfried Seelig wrote four hymns and fortunately signed and dated one of them in 1707. It is the only MS. of Seelig which the ravages of time have spared.

"Its later history can only be conjectured. Treasured as long as the community lasted, and then trusted to chance, it fell into the hands of some crude person who wrote in it, in 1772, the hymn which misled me, and it was then knocked about the garrets of country farm houses, losing twelve of its leaves, until it came into my possession and was bound.

"Rescued original material concerning a romantic and obscure people, may it no longer lack care.

SAM^L W. PENNYPACKER
May 12, 1900"

JOHANNES KELPIUS, PENNSYLVANIA'S
EARLIEST MUSICIAN
DR. CHRISTOPHER WITT
EARLY ORGANIST

JOHANNES KELPIUS, PENNSYLVANIA'S
EARLIEST HYMNOLOGIST AND
MUSICIAN

JOHANNES KELPIUS, mystic philosopher, and one of the most picturesque characters of Pennsylvania's early history, was a native of Transylvania, Germany. Little is known of his antecedents save that he was the son of Pfarrer George Kelp of Halwegen, who, at the time of his decease, February 25, 1685, was resident clergyman at Denndorf, Transylvania, in the same district as Halwegen, where, probably, Johannes, the youngest of his three sons, was born.*

At the University of Altdorf, a town near Nüremberg in Bavaria, the future philosopher and scholar received a thorough academic and religious education and was graduated with honors in 1689. Immediately thereafter he was selected by his preceptor, the Rev. Johannes Fabricius,† as assistant in the preparation of a Latin work, which, printed in 1690, bore upon its title-page the names of both master and scholar, an unusual procedure for that period. Kelpius's native language was the German but he was familiar with Hebrew, Greek, Latin and English.

In the pursuit of his studies Magister Kelpius was led to become a follower of the well known divine Philip Jacob

*For fuller details of his immediate family *vide* "THE PIETISTS OF PROVINCIAL PENNSYLVANIA," 1674-1708, pp. 221-2.

† Rev. Dr. Johann Jacob Fabricius of Helmstadt to whom Kelpius wrote from Pennsylvania in 1705, refuting the reports that he inclined to the doctrines of the Society of Friends, or had assimilated with any special religious group other than the Brotherhood.



Johannes Kelpius

From the painting, by Dr. Christopher Witt, 1705.
In possession of The Historical Society of Pennsylvania.

Spener* (1635–1705), founder of the Pietists, who had formulated the doctrine that, only those inspired by the Holy Ghost could understand the Scriptures; and in London, he came into contact with Jane Leade, the head of the Philadelphists,† another mystic sect. Naturally, his peculiar views met with opposition, in spite of the fact that the spirit of inquiry was rife in the religious world under the name of Quietism in the Roman church, and Pietism, Chiliasm and Philadelphianism in the Protestant churches. This opposition, quite as naturally, bred the desire to live where religious liberty might be enjoyed, and led Kelpius and his followers to plan for a removal to Pennsylvania.

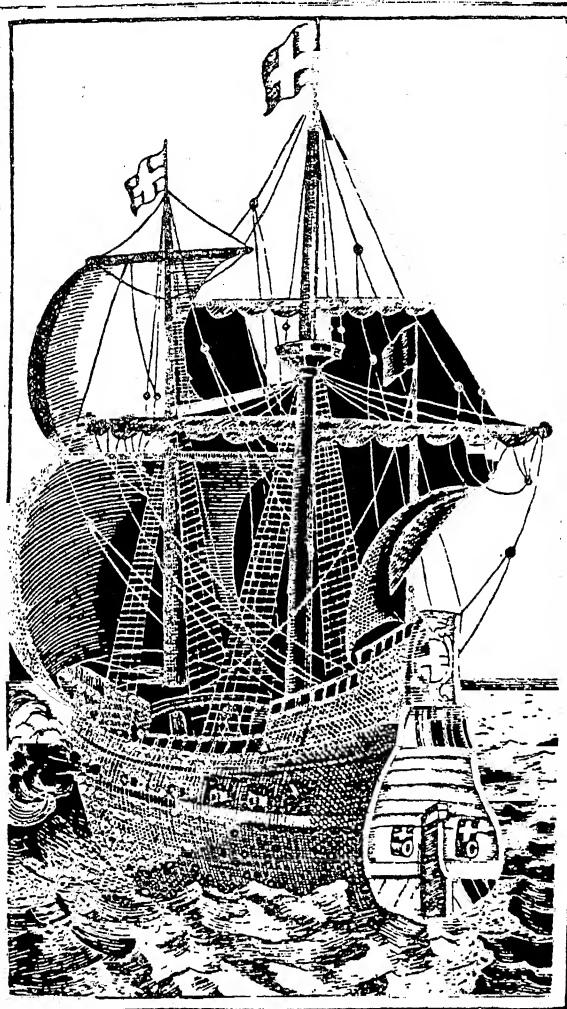
At the age of twenty-one years, Magister Kelpius as leader, with some forty‡ others of like faith, embarked on the ship *Sara Maria*, Captain Tanner, master, for the eventful voyage to the New World, February 13th, 1694. Of this voyage the mainsprings of information are the Kelpius manuscript diary,§ and Daniel Falkner's letter, or *Send-*

* For an engraved portrait, *vide* the Ferdinand J. Dreer Collection, in The Historical Society of Pennsylvania; copy in "THE PIETISTS OF PROVINCIAL PENNSYLVANIA."

† A society formed in England by the celebrated Jane Leade and others, originally for the purpose of studying and explaining the writings of Jacob Boehme, the inspired shoemaker of Görlitz. The outcome of this movement was a league of Christians who insisted on depth and inwardness of the spirit. There were a number of women identified with the Mystical and Pietistic movements of that day, of whom Jane Leade, Johanna von Merlau, Rosamunde von Asseburg were, perhaps, the most celebrated.

‡ A curious fact in connection with the Mystics of the Wissahickon is that no complete list of the membership is known. Diligent search among the official records in Europe and America has thus far failed to give additional information as to who composed the original chapter.

§ *Vide* fac-simile copy, Collections of The Historical Society of Pennsylvania.



The Sara Maria, Captain Tanner, master, 1694.
From the "Pietists of Provincial Pennsylvania."

schreiben,* from Germantown, dated August 7th, 1694, to friends in Germany and Holland; the two accounts agreeing as to facts, with an occasional difference in minor details. From the first source comes that which is, perhaps, the first note of music wafted to the land of the Quaker Proprietary. In the language of Kelpius: "Our exercises on board the ship consisted in discourses of various kinds and interpretations of the Scripture, in which those who felt inclined took part. We had also prayer meetings and sang hymns of praise and joy, several of us accompanying on instruments that we had brought from London."

On the evening of June the twelfth, 1694, those on the *Sara Maria* sighted the land of desire and reached the public wharf, opposite the Blue Anchor Tavern, † in the city of Penn, ‡ on Saturday, June the twenty-third, arriving on the twenty-fourth, St. John the Baptist's Day, § at German-

*Translation in full by the late Dr. Oswald Seidensticker, "Pennsylvania Magazine of History and Biography," vol. xi, pp. 430, *et seq.*

† This ancient hostelrie stood at what is now the northwest corner of Front and Dock Streets; it was taken down in 1810. An extended account of this landing place will be found in the "Pennsylvania Magazine of History," vol. x, p. 61.

‡ Then in its infancy. Christ Church was not built until 1695. The first Baptist congregation on the Pennepack had no house of worship until the year 1707. (Horatio Gates Jones' Historical Sketch, p. 11). The Presbyterians erected their first church in 1704. The Swedish Blockhouse at Wicacoa, although still standing, was then (1694) in a very ruinous condition, so much so that no services could be held in the building. The old Dutch pastor, Jacobus Fabricius, so far back as 1685 petitioned the Provincial Council for permission to keep an ordinary or tavern [for the support of himself and family]. This was refused by Council in the curt sentence that "they don't think fitt to grant ye Petitioners request." *Vide* "Doc. Hist. N. Y.," iii, 243; "Hallische Nachrichten," new ed., pp. 619-20. The present church at Wicacoa, "Gloria Dei" or "Old Swedes'," was not built until the year 1700.

§ St. John's Day and Christmas Day are the two natal days of the Christian Calendar Year; the other days of observance are memorial days.

town, where the German emigrants and those from Holland had already settled under the leadership of Francis Daniel Pastorius,* the German jurist.

At Germantown, Kelpius and his followers attracted much attention by their dress, peculiar doctrines and holy way of living. Shortly after their arrival they acquired a tract of 175 acres,† part of the range of hills which formed the rugged dell through which flowed the yellow waters of the Wissahickon. On this a log house, known as The Tabernacle, was built at the highest point.‡ The structure, forty feet square, especially designed for the requirements of the brethren, is said to have contained a large room for their religious and musical services, in addition to a school room and the separate cell-like rooms for the Theosophist fraternity. Surmounting the roof was an observatory equipped with telescopes and other instruments for the observation of the heavens, some of the scientific members being constantly on the lookout for celestial phenomena. About two hundred yards from the Tabernacle, near a cool spring of water, known to this day as the "Hermit's Spring on the Wissahickon," was built Kelpius' Cave, sixteen feet long by nine feet wide and eight high. According to the Ephrata MSS., this cell, or cave, known as the "Laurea" was fitted up with much taste and ingenuity, containing besides many books, curious utensils for chemical and

* *Vide* Watson's "ANNALS OF PHILADELPHIA," vol. ii, pp. 20-1.

† Situated on what is the east side of Hermit Lane, in Roxborough, in the Twenty-first Ward of Philadelphia, and extending down to the Wissahickon. The strip of land along the banks of the creek, is now included within the bounds of Fairmount Park.

‡ *Vide* Lippard's "PAUL ARDENHEIM; or, THE MONK OF THE WISSAHICKON," p. 68.

philosophical purposes.* This term Laurea appears only in the Ephrata MSS. It may have had some reference to Laurentium, a classic grove on the Aventine Hills.

Here the Hermits of the Ridge, or Wissahickon, lived in an unbroken brotherhood for ten years, preaching and teaching, cultivating a large garden for their support and giving considerable attention to growing and acclimating medicinal herbs. This last industry was, probably, the first systematic attempt in America to raise European plants for curative purposes.

After the establishment of the Fraternity, called by the Brethren themselves "The Contented of the God-loving Soul," † but by the populace at large "The Society of the Woman in the Wilderness," ‡ Magister Kelpius sought, as the chief object of the Chapter, to bring about a union of the various sects then existing among the Germans in Pennsylvania, into one Christian Church, thus antedating the present-day Federation of Churches by more than two hundred years. For this purpose public devotional services, advocating Christian love and unity, were held morning and evening in the great room of the Tabernacle, opening with a prayer and hymn, followed by a reading of Scripture and the dispassionate discussion of abstruse or unsettled points. Visitors of whatever nationality or creed, were welcomed by the brethren.

* All trace of the astronomical and scientific apparatus brought over at various times and used by the Brethren in their speculations has long since been lost, save the Horologium Achaz now in the possession of the American Philosophical Society. Vide Sachse's "PIETISTS IN PENNSYLVANIA" (1895), pp. 71, *et seq.*; 113 *et seq.*; pp. 205-6.

† Ephrata MSS.

‡ This name, *Dass Weib in der Wüste*, was applied because of the Fraternity's belief and teaching that the Woman in the Wilderness of Revelation, xii. 14-17, was prefigurative of the great deliverance about to be consummated in the Millennium.

Other cherished objects of Kelpius and the Brotherhood were the conversion of the Indians, and a systematic educational movement among the Germans. To the lasting honor of the noble-minded leader and his group it can be said that all services of a spiritual, educational or medical nature were given without price or expectation of reward.

The portrait of Kelpius, by Dr. Christopher Witt, painted in 1705,* now in possession of The Historical Society of Pennsylvania, shows him to have been small of stature and slight of form with a countenance indicative of broad humanity. It is said that he suffered from an affection, or paralysis, of the left eyelid, and, in addition, was of a frail constitution, which soon broke under a continuance of frugal fare and the hardships of monastic life, aggravated by his custom of retirement to his cave for retrospection and prayer. He finally succumbed in the year 1708, at the age of thirty-five, after fourteen years of service in Penn's young Province.

Thus lived and died that great and good man, Johannes Kelpius, the first Magister of the Theosophical Community on the Wissahickon. Learned and devout, eschewing worldly honors and civil power, he sacrificed his life to the interests of humanity, and in preparing himself and his followers for the millennium which he believed was close at hand. Buried at the sunset hour, to the chanting of a solemn *De Profundis*, probably in the garden or orchard of the Tabernacle, as a loosened snow-white dove

* "Believed to be the earliest extant portrait painted in America." This statement in Pennypacker's "SETTLEMENT OF GERMANTOWN," p. 226, should be amended to read, the earliest extant portrait painted in Pennsylvania.

winged its way heavenward,* no man now knoweth his sepulcher, but his memory lives on in story and song. Whittier's Pennsylvania Pilgrim portrays him in his hermit den,

“Reading the books of Daniel and of John,
And Behmen's Morning-Redness, through the Stone
Of Wisdom, vouchsafed to his eyes alone.”

Kelpius's contribution to musical life in Pennsylvania makes him, in this particular, the first outstanding figure of the early eighteenth century. Not only was he the composer of hymns and primitive musical scores, but there is strong probability that the first organ in Pennsylvania, the one used in Gloria Dei at the ordination of Justus Falckner, in 1703, as well as the viol, hautboy, trumpets and kettle drums, which also figured on that occasion, were brought by Magister Kelpius and his fellows in 1694, and had been in use at the Tabernacle on the Wissahickon from that time. In some writings of Kelpius reference is made to an organ. There is also an account stating that Dr. Witt and others of the Community built an organ at Wissahickon at an early day. Among other musical instruments brought by the Brotherhood was a virginal, a keyed instrument somewhat resembling a pianoforte. The first church organ introduced into Christ Church, Philadelphia, was obtained in 1728, from Ludovic Christian Spregel,† one of the survivors of the Wissahickon Brotherhood.

* As the Brethren, looking upward and with uplifted hands, thrice repeated the invocation: “*Gott gebe ihm eine seilege auferstehung*” [God grant him a blessed resurrection].—Muhlenburg MSS. Vide Sachse's Pietists, pp. 246-8.

† Ludovic Christian Spregel was a son of the Rev. John Henry Spregel, an eminent author and teacher of the seminary at Quedlinburg. His mother,

The music of Kelpius and the Brotherhood may have been primitive, archaic perhaps, as were their instruments; but it was music's beginning in Pennsylvania, as the Eighteenth century struggled into being, a century to which the twentieth owes much.

Susanna Margaretta, was a daughter of the celebrated composer of music, Michael Wagner. His brother, John Henry Sprogel, who joined the Rosicrucian theosophists in or about 1700, became involved in land troubles with Daniel Falkner. After the departure of Falkner from Pennsylvania and the virtual disbanding of the Brotherhood all the books, particularly those of a theological nature, came into the possession of John Henry Sprogel and eventually into the hands of his brother Ludovic, who, in 1728 gave such as were orthodox to the Rector and Vestry of Christ Church, Philadelphia. In the keeping of Christ Church these volumes, mostly folios, still remain, an epitome of the profoundest religious thought of the XVI and XVII Centuries. Their book plate is a silent witness to the wisdom of the giver: "*Ex dono LUDOVICI CHRISTIANI SPROGELL ad Bibliothecam Ecclesiae Anglicanae, in Philadelphia, Die Decembris 24, 1728.*"

In the same year, 1728, Christ Church obtained from Ludovic Sprogel its first organ. Concerning this transaction the vestry minutes of September 2, records that the "committee having been appointed by the vestry 'to treat with Mr. Lod. C. Sprogel, about an organ lately arrived here. report that they have done the same, and that he insisted on £200. for said organ; and that they had procured men of the best skill this place could afford, to erect the said organ in a convenient house in town, to make trial thereof; which being done, it is said the organ proves good in its Kind, and large enough for our church.' 'It was thereupon, Resolved, That the said organ be purchased for the use of Christ Church in Philadelphia, and that Peter Baynton and others be a committee to procure subscriptions for that purpose, to appoint a suitable place to erect it in, and that they order the moving it into the church forthwith, from the place where it now is.' "

Was this "organ" the instrument that had accompanied the voices of the Brotherhood as they chanted the morning and evening hymn of praise? Was it the one that had accompanied them on the *Sara Maria's* eventful voyage of 1694, with many of the pious books given by Sprogel to Christ Church in 1728? Had it been constructed by Dr. Witt, or, had it come direct from the old World, and in that sense "lately arrived" in Philadelphia? Sachse in his "PIETISTS" stresses the fact of an organ referred to by Kelpius, and to a statement that Dr. Witt and others of the Brotherhood had built an organ at Germantown, or Wissahickon, at an early date—*Vide The "PIETISTS OF PROVINCIAL PENNSYLVANIA,"* p. 354; Dorr's "HISTORICAL ACCOUNT OF CHRIST CHURCH, PHILADELPHIA," p. 61.

Dr. Christopher Witt, translator of the Kelpius hymns and the last surviving member of the theosophical Community that once occupied the Tabernacle on the Wissahickon, is said to have been born in Wiltshire, England, in 1675. Coming to Pennsylvania in 1704 he at once joined himself to Kelpius and the Brotherhood. He was then in his twenty-ninth year and, in addition to being a skillful physician and naturalist, was well versed in the occult sciences and in practical astronomy. He was too an expert botanist. After the death of Kelpius, whom he attended in his last illness, and the partial dismemberment of the Community, he removed to Germantown where he planted a large garden for his own recreation and financial betterment. This is said to have been the first botanical garden in Pennsylvania, antedating John Bartram's by about twenty years. Among his other accomplishments Dr. Witt was an ingenious mechanic, the first maker of clocks in Pennsylvania, and something of a musician and artist. He possessed a large pipe organ, believed to have been of his own construction, and, at that time, the only one in the possession of a private individual in the American Colonies. He was a skilled performer on the "virginal," a keyed instrument of one string, jack and quill to each note like a spinet, but resembling an upright piano in shape. His translation of the Kelpius hymn-book and his portrait of the Magister make him a valuable contributor to the first chapter of "Church Music" and "Musical Life in Pennsylvania in the Eighteenth Century."

Towards the close of January, 1765, Dr. Witt died, having done good to all men during his long life of ninety years, and was laid to rest in the old Warner burial ground in Germantown. Among those certainly known to have been his students in medicine were Christopher Saur, Jacob

Philadelphia who obtained distinction in Europe, the Christian Warners, father and son, and John Kaighn of Haddonfield. His will, probated February 4th, 1765, after a mention of his nephew, William Yates, to whom he had previously conveyed a stone house on Main Street, Germantown, manumitted his trusty mulatto servant, Robert Coleman, giving him a certain tract of land, and "all instruments appertaining to the making of clocks," also "my great clock which strikes the quarters." To the Pennsylvania Hospital Dr. Witt bequeathed £60 for the use of the poor in said hospital. The residue of his estate was given to his friend Christian Warner, 3rd. His personal property was appraised at £314, 5, 0. The following items from the inventory of his effects are of interest.

Organ	£40- 0-0
Virginal	1-15-0
Telescope	1-10-0
Maps and pictures	1- 5-0
Belongings to apothecaries and Doctor's way	60- 0-0
Two Clocks	30- 0-0
One Clock	15- 0-0
Clockmaker's tools	3- 0-0

The "virginal" of Dr. Witt's inventory was probably that obtained by him, in 1725, from the effects of the then deceased Mrs. Mary Margaret Zimmerman, widow of Magister John Zimmerman, who originally organized the Community of the Woman in the Wilderness on the Wissahickon. As Mrs. Zimmerman came to Pennsylvania with her fatherless children in 1694, on the *Sara Maria*, the virginal accompanied her and was without doubt the first of its kind in the Province, whether it had belonged primarily to her, or to the Community.*

* Jenkins' "GUIDE BOOK TO HISTORIC GERMANTOWN," pp. 85, 88; Sachse's "PIETISTS," pp. 403, *et seq*; Watson's "ANNALS OF PHILADELPHIA," vol. ii, p. 22; Sachse's "JACOB PHILADELPHIA," a monograph, (1897).

THE HYMN BOOK
OF
MAGISTER JOHANNES KELPIUS

TRANSLATED BY
DR. CHRISTOPHER WITT

Advertisement.

The German hymns in this book were composed chiefly, & all arranged, by John Kelpius, a German student of *Plum*, studied in Germany, who came to *Rocky* *brother* in the year 1694 where he settled as a religious Hermit & died there in 1708, at about the age of 35 y^r. He was much visited by religious People, who taught the neighbouring children gratis; & occasionally preached to those who visited him. He kept his journals in Latin; wrote English fluently; & in his writing showed himself to be familiar with Greek & Hebrew. He was a Gentlemanly brother, & was said to be of Noble appearance. The hymns in this book are not his own proper hand but are copied; & the English of them is the hand writing & composition of Do^r De Witt, who also drew the Portrait of Kelpius as herein given. These memoranda made this 1st Oct. 1823. by J. P. Watson.

Klaglied am 3. vers. am 2. u. 6.
 In Gethen Loh faren ist Laß Mir nicht gar all sind
 Gains barmhertzigkeit hat noch kein Ende; sondern
 sie ist alle Morgen Neigen ihm sein ist groß.

Christina Marnerin
 1705
 in Gannabson
 in Pensilvanien

Lament.¹⁰ 3, 22, 23.

It is of the Lords Mercies that we are
not consumed, because his compassions fail not.
They are new every morning: great is thy
faithfulness.

Christina Warnerin
1705.
In German town
in Pennsylvania.

J. N. J.
 The Lamenting Voice
 of the
 Hidden Love,
 at the time
 when she lay in Misery & for-saken;
 and oppress'd by the multitude
 of Her Enemies.
 Composed by one
 In Kumbur.

Mich. vii. 8. 9. 10.

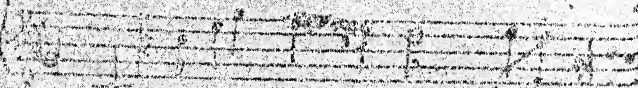
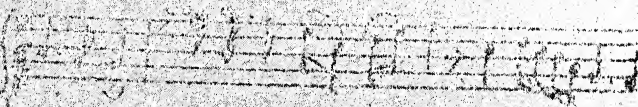
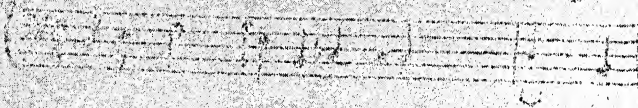
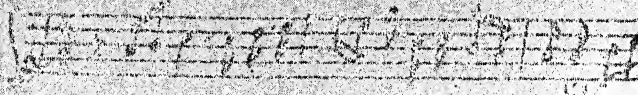
Rejoyce not against me O mine Enemy when
 I fall. I shall arise, when I sit in darkness, the
 Lord shall be a light unto me. I will bear the
 indignation of the LORD, because I have sinned
 against him, until he plead my cause, & exe-
 cute judgment for me: he will bring me forth
 to the light, & I shall behold his righteousness.
 Then ~~shall~~ she that is mine enemy shall see it,
 and shame shall cover her which said unto me,
 where is the LORD thy God? mine eyes shall
 behold her: now shall she be trodden down as
 he mire of the streets.

After signifies Secret or Hidden; & Harsh, &
 multitude of trouble.

Pennsylvania in America 1765.

33. That Cumbur is, here above, speld with
 a K, & not with a C, has its peculiar Reason.

Mr. Leo Mülhens, des Freyfreude
 Generalmusik Director
 Parodie
 Des Choral: Gung für Hülff
 des Hülff



Die Sam und dem Freude, die Sam und dem Freude
 die Sam und dem Freude, die Sam und dem Freude
 die Sam und dem Freude, die Sam und dem Freude
 die Sam und dem Freude, die Sam und dem Freude

Die Sam und dem Freude, die Sam und dem Freude
 die Sam und dem Freude, die Sam und dem Freude
 die Sam und dem Freude, die Sam und dem Freude
 die Sam und dem Freude, die Sam und dem Freude

Of the Wilderness
of the Secret, or Private
Virgin-Cross-Love.



I. First Part

True Friend came to see Johann in his cell;
In quiet Solitude, in longish Wilderness;
For He was dreadfully Sick, & one poor Day by day;
For joy to see his friend he fainted quite away.

The friend embraced him, with trying to relieve him;
This was a pretty while before John could perceive;
Johann says the friend, I know what troubles thee,
What needs thee so sick, thy Love, which now thou canst not see.

3.

Und weil ich nicht mehr das der Liebe Rauch genieß, so
 Mithi und in die Hand genommen ganz, so ist es
 Jenseit der Erde und ich hab' dich verlassen, für
 gegenwärtig hab' ich dich in Tränen geseh'n.

4.

Ich hab' dich gesehen, und dich nicht mehr gesehen, so
 bin ich nicht mehr da, so ist es, so ist es, so ist es
 mein in der Hand, mein in der Hand, mein in der Hand
 gegenwärtig bin ich nicht mehr da, so ist es.

5.

Und ach! wie ich nicht mehr gesehen, so ist es, so ist es
 und ich hab' dich nicht mehr gesehen, so ist es, so ist es
 Leben dich für mich in der Hand, mein in der Hand
 Leben dich für mich in der Hand, mein in der Hand.

6.

Mein arm, der ich dich nicht mehr gesehen, so ist es, so ist es
 Leben dich für mich in der Hand, mein in der Hand
 Leben dich für mich in der Hand, mein in der Hand.

7.

Mein arm, der ich dich nicht mehr gesehen, so ist es, so ist es
 Leben dich für mich in der Hand, mein in der Hand
 Leben dich für mich in der Hand, mein in der Hand.

8.

Mein arm, der ich dich nicht mehr gesehen, so ist es, so ist es
 Leben dich für mich in der Hand, mein in der Hand
 Leben dich für mich in der Hand, mein in der Hand.

9.

Mein arm, der ich dich nicht mehr gesehen, so ist es, so ist es
 Leben dich für mich in der Hand, mein in der Hand
 Leben dich für mich in der Hand, mein in der Hand.

10. und 11.

3.

And since thou canst not now, as formerly enjoy her,
 Will thou now in Grief, & floods of Tears Dispaire:
 Thou thinkst of first Love lost, & from of former path,
 And that if Lord doth now chastise thee in his wrath.

2.

4.
 I Love, replied John, & can't therefore defend me.
 This Life-consuming fire; yet strive, with Doubt to mend me.
 Pardon my Unworthyness, & my Unfaithful wife,
 The Mountain of my Sins still comes before my eyes.

And Oh! how can I be so bold this Grace to do me?
 That I do Love deserve, or yet encline unto me
 The High & Holy Mind such Favourites me to do:
 Polited as I am, should yet be gracious too?

6.

I, who the first Love have most shamefully forsaken,
 And in a trying time, the Right way have mistaken,
 The Best of all my Works, with self-love dearly bought,
 My then despised foe, has therefore now me sought.

7.

Now live I here oppress'd, & in my Grief entangled;
 My Soul doth wish with Jobs, to be but only strangled.
 I sinned hence, & what shall I do unto thee,
 Preserver of Mankind, is there no Rest for me?

8.

So oft, Reply'd the friend, as I have said, thou Love,
 And since experience thou want'st, thou surely know'st
 Thou know'st the hand that which thee secretly smiteth,
 Thou know'st the Mother not, who thee in Love correcteth.

Since privately thou lov'st, to private grief thou art bounden,
 Since thou seest not the Sun, thou from thy self art hidden.
 Yet in secret places I'd find thy self, & there
 That thy distressed Soul some that's distressed may be near.

n. found

Second Part.

3

^{10.}
This Secret Love is like a sharp sword-pointed weapons,
Which Inward every where does & round thee, as now happens.
But when Out of thy self, thy Lover thou shalt wound,
Then will thy Body be, with Soul & Spirit sound.

^{11.}
The secret Jesus Love is like one deeply wounded,
Whose inward bleeding flux, deep in y^e Heart is founded:
Nothing can ease this Pain, & nought can give it Rest,
Till its into y^e Heart of its Beloved prest.

^{12.}
Think, said he, on y^e Stream, which by its silent flowing,
And stillness of its sbt, its Depth there by is showing:
So can y^e Grand of Love at once not well be seen,
Untill the Suns bright beams yst over it has been.

^{13.}
Consider precious Gold, how deep it lies infus'd
In Bowels of y^e Earth, & shall it once be us'd:
So must it through y^e fire its greatest heat be born,
Then may it after be as Crown and Scepter worn.

^{14.}
How sweet wine must ferment, thou may'st thy self be thinking,
Before the faces can be to the bottom sinking:
How long it lies stopt up, before it springs iⁿ th^e Glass,
Before it Nectar-like, the Heart & Mind rejoyce.

^{15.}
Think upon thy own Heart, the fountain of thy being:
Its Motion may be felt, but Ne'er was known by seeing:
So will y^e Love without, be secret and unknown,
But in y^e inward part ~~th^e~~ her scinfold fire is blown.

^{16.}
Think on all kind of Roots, how in y^e Earth they flourish,
And therein seek thier food, the Plant & Seed to nourish.

So

So wachst das Lieb Wunderlich; es zeigen ihre Leucht:
 Das wider Gitz und Strom die Wasserten nur wach
 17

Denn an den Sonnenstern das auser im Himmel stehen
 Mit einem anzugest du lachst den das blickst
 Bis ihr ihm glückes blick zu wasen wird nolalet
 Jan Neigt die Argungist im Himmel das blick ihr saigt

Denn an fangst den Lieb stant, dann das wird blickst,
 Lint im Gitzstern und blickst, dann das wird blickst.
 Es wird vom Himmel das alle blickst, dann
 Und an fangst den Lieb stant, dann das wird blickst.

Denn an fangst den Lieb stant, dann das wird blickst,
 Und an fangst den Lieb stant, dann das wird blickst.
 Und an fangst den Lieb stant, dann das wird blickst.
 Und an fangst den Lieb stant, dann das wird blickst.

Und an fangst den Lieb stant, dann das wird blickst,
 Und an fangst den Lieb stant, dann das wird blickst.
 Und an fangst den Lieb stant, dann das wird blickst.
 Und an fangst den Lieb stant, dann das wird blickst.

Und an fangst den Lieb stant, dann das wird blickst,
 Und an fangst den Lieb stant, dann das wird blickst.
 Und an fangst den Lieb stant, dann das wird blickst.
 Und an fangst den Lieb stant, dann das wird blickst.

Und an fangst den Lieb stant, dann das wird blickst,
 Und an fangst den Lieb stant, dann das wird blickst.
 Und an fangst den Lieb stant, dann das wird blickst.
 Und an fangst den Lieb stant, dann das wird blickst.

Und an fangst den Lieb stant, dann das wird blickst,
 Und an fangst den Lieb stant, dann das wird blickst.
 Und an fangst den Lieb stant, dann das wird blickst.
 Und an fangst den Lieb stant, dann das wird blickst.

So covered groweth Love, as all her fruits do show.⁴
And is not hindered by Heat, Winter, Frost or Snow..

17.

Consider the Sunflower, in Dark & Cloudy weather,
How faithfully she turns her face to her dear Lover;
Whilst she's Pregnant grown, & bears like him a Seed:
Then kists she, & does bow in gratitude her head.

18.

See y^e Senceable Plant, how if it be but touched,
It straightway sheds its Seed, altho in Darts tis couched:
It will by Heavens Dow be touched quite above,
And only lookt upon but by the shining Sun.

19.

Consider Virgin Love, how Chast & Clean it gloweth;
How strong, yet Secret still, so that person knoweth;
No, not her Dear himself: She blush's to by his face,
And Speechless quite she is when He doth her embrace.

20.

How grieveth she her self, when she cannot spie him?
Her Soul is fill'd with G.D. because she is not by him:
She Grieves, she Longs, she Hopes, she fears, she fights, she faints,
And yet her Only Dear, Unknown, does cause these plaints.

21.

Unworthy thinks she her, to be by Him beloved,
Whom in Steam she holds, the best that ever moved:
The she Him regards, the less she thinks of Her;
And her own Vertues she does never think on more.

22.

His Statute's her delight, Her Lot is in his Living,
Her Love into his Love she only will be giving
When he loves not content, Her life does want its breath,
Thinks she He loves her not, She grieves her self to

23.

Her only thinking is how shee may pleas him better,
And she sees, & hears, must as his Echo meet her;
How joyful springs he then: but when she does ~~behold~~
And see her self alone, she thinks her self ~~beside~~

24
 Der Himmel ist so innig und so schön
 Gesehn und die Lieb der Sonnen und der Sterne
 Der Lieb der Vögel, der Fische, der Blumen
 als mir allein der Welt, der Natur
 25
 Dank an der Mutter Hand die so geliebt
 Der Welt die ich dankend die ich so geliebt
 Der Welt die ich dankend die ich so geliebt
 26
 Und die der Welt die ich dankend die ich so geliebt
 Und die der Welt die ich dankend die ich so geliebt
 Und die der Welt die ich dankend die ich so geliebt
 27
 Und die der Welt die ich dankend die ich so geliebt
 Und die der Welt die ich dankend die ich so geliebt
 Und die der Welt die ich dankend die ich so geliebt
 28
 Und die der Welt die ich dankend die ich so geliebt
 Und die der Welt die ich dankend die ich so geliebt
 Und die der Welt die ich dankend die ich so geliebt
 29
 Und die der Welt die ich dankend die ich so geliebt
 Und die der Welt die ich dankend die ich so geliebt
 Und die der Welt die ich dankend die ich so geliebt
 30
 Und die der Welt die ich dankend die ich so geliebt
 Und die der Welt die ich dankend die ich so geliebt
 Und die der Welt die ich dankend die ich so geliebt

24.

Thus grieves her heartily, that she's become so foolish,
 And that by means of Love, her Hopes will now grow coolish.
 She now grows deadly sick, naught helps or strengthens^{her}
 But only her Dear Love, if she could see him near.

25.

Think on a Mothers state, in what a privat manner,
 Close to her self unknown, her fruit she feedeth in her.
 Her Ought Heart needs would hide, when she is pregnant grown,
 She will in secret be, with Mothers Care alone.

26.

And to the latest hour, before she is Deliver'd,
 She gives her Courage lost, & from all Hope is sever'd.
 She thinketh on no joy, but Trouble, fear, and Pain,
 But Anguish, Grief, & Pain, is ovr, & ovr again.

27.

Think on the Lord himself, the Author of thy Being,
 How He near thirty years did keep from vulgar seeing,
 His Converse was with God, not münded by the Jews,
 Nor is it yet well known how he this time did use.

28.

Think on his Agony, the Scriptures only names it,
 And self Experience the best of all explains it:
 How in his greatest need his father him forsook,
 To cast him down to Hell he this occasion took.

29.

He bids thee follow him, but not to go before him,
 Here on the Cross, & There, on his Right hand adore him.
 Yet forceth he no man, each one may will or no;
 Therefore make now thy choice, whilst thou art ^{here below}.

30.

Now so full of thoughts, wilt thou yet make election?
 I tell thee yes, make thereof no Reflection;
 Thou hast now on the Cross, take care & come not
 Upon y^e Jewish call, be faithful, winn y^e Crown ^{down}.

31. Give.

31

Du Gieb das Gold! - er will dich noch was' Nächstes binden
 als er noch zu Gethan: Du weißt mehr denn die Binden
 Und seiner Missethat, Du bist Gott der Rufft mich: Du bist
 als nicht so fromm wie sein Ge' d'innen bey der Conzel
 Ich hab' mir noch mehr zu sagen für gnommen
 So weil du Lügen lachst das Noth gar nicht brauchen
 Angericht: Ditz mir in dem Was du fast gebreht
 So wie ich sonst in dem abn lach und lach' den...
 Dittes Satz:

33

Veracht' die Lieb' der frommen Gedenck, die Voller frommen
 Und auf ungestündelich Noth, die sollen selb' den
 Gedenck der Lieb' der frommen, auf langen nicht verzeihen
 weil er den Lügen Noth im Mittel abgefahren

34

Ich brach in Lügen: Du sag' dem ein Goldschel
 o fünd'! o Lieb' in mich, b'ist mir pallad' drohen
 Gedenck an die Lieb' die altem ist Gebail
 Es Meiner Lieb' der Lügen Verzeihen schail.

35

Du wirst ein g'wissend' mich, die Lügen Lügen, die Lügen
 Ich id' mich Lügen Noth, die Lügen Lügen, die Lügen
 die Lügen Lügen, die Lügen Lügen, die Lügen Lügen
 die Lügen Lügen, die Lügen Lügen, die Lügen Lügen

36

Ich brach in Lügen, die Lügen Lügen, die Lügen Lügen
 Ich id' mich Lügen Noth, die Lügen Lügen, die Lügen Lügen
 die Lügen Lügen, die Lügen Lügen, die Lügen Lügen
 die Lügen Lügen, die Lügen Lügen, die Lügen Lügen

37

Mas' mich kein Lügen Gold, die Lügen Lügen, die Lügen Lügen
 Ich id' mich Lügen Noth, die Lügen Lügen, die Lügen Lügen
 die Lügen Lügen, die Lügen Lügen, die Lügen Lügen
 die Lügen Lügen, die Lügen Lügen, die Lügen Lügen

31. 6
 Give up thy self to God: He yet will bind thee faster
 Than he has ever done, Think not of thy Disaster,
 Thy Sins & follies past, since God has given thee Rest,
 And thinks on them no more, But only for thy best.

32.
 I yet have something more I would have said unto thee,
 Thy self-love not being dead, it may some damage do thee.
 I'll spare it at this time; In what thou hast be true,
 So will be, when I come, Thy Soule and Body new.
 Third Part.

33.
 Thereon the Friend did leave Johannes much relieved,
 Yet in his very soul most sadly he was grieved:
 His friends haste he could not along with well digest,
 His chief hope cut i'th midst, & thereby lost i' best.

34.
 He brake he forth, & said, So be then inward turned
 The word: O love: in me, until this House is stormed.
 Till Thine may raised be instead of this my Old,
 Till Deified my soul may therein thee behold.

35.
 Come wound me more & more, by thy loves sacred power,
 That I may find its strength, & working every hour:
 For killing of my strength, till through & Red-sorrow
 I press to thee, therefore come, wound me more &
 more.

36.
 Shine down upon my Stream, that it in quiet stillness
 May run both In, & Out, out of thy boundless fullness.
 That I may see in Me, Thee with a radiant beam,
 So stand thou still O Sun, & shine upon my Stream.

37.
 Make me as living Gold, after thou hast me urged
 From worldly Vanities, & through & Gosh me purged:
 The Test is wanting still, which therefore make me
 To say, Well farther forth, make me as living Gold.

38. Make

38

Mach mich die Thüre kein auß, der ich leben kann
 In der Welt, die ich nicht mehr sehen kann
 Es alle, die ich nicht mehr sehen kann
 Es alle, die ich nicht mehr sehen kann
 Es alle, die ich nicht mehr sehen kann

39

Der Herr ist fort, in mir, fort, in mir, fort, in mir
 Der Herr ist fort, in mir, fort, in mir, fort, in mir
 Der Herr ist fort, in mir, fort, in mir, fort, in mir
 Der Herr ist fort, in mir, fort, in mir, fort, in mir
 Der Herr ist fort, in mir, fort, in mir, fort, in mir

40

Andere die Thüre, die ich nicht mehr sehen kann
 Andere die Thüre, die ich nicht mehr sehen kann
 Andere die Thüre, die ich nicht mehr sehen kann
 Andere die Thüre, die ich nicht mehr sehen kann
 Andere die Thüre, die ich nicht mehr sehen kann

41

Mach mich die Thüre kein auß, der ich leben kann
 Mach mich die Thüre kein auß, der ich leben kann
 Mach mich die Thüre kein auß, der ich leben kann
 Mach mich die Thüre kein auß, der ich leben kann
 Mach mich die Thüre kein auß, der ich leben kann

42

Mach mich die Thüre kein auß, der ich leben kann
 Mach mich die Thüre kein auß, der ich leben kann
 Mach mich die Thüre kein auß, der ich leben kann
 Mach mich die Thüre kein auß, der ich leben kann
 Mach mich die Thüre kein auß, der ich leben kann

43

Die Thüre, die ich nicht mehr sehen kann
 Die Thüre, die ich nicht mehr sehen kann
 Die Thüre, die ich nicht mehr sehen kann
 Die Thüre, die ich nicht mehr sehen kann
 Die Thüre, die ich nicht mehr sehen kann

44

Mach mich die Thüre kein auß, der ich leben kann
 Mach mich die Thüre kein auß, der ich leben kann
 Mach mich die Thüre kein auß, der ich leben kann
 Mach mich die Thüre kein auß, der ich leben kann
 Mach mich die Thüre kein auß, der ich leben kann

L.

1800

38.

Make me as the New Wine! from many Noble Berries,
 Lamblike Vertues! & by still fermenting passions,
 Till all the fœces fall, and I a Guest of them,
 May in thy Kingdom sit. Make me as the New Wine.

39.

Make a new Heart in me, & only in thee living!
 Sacred Unity, & allways in thee moving!
 And that it might exalt in Salem, only thee
 For ever, so O Lord make a new Heart in me.

40.

O, Cover thou the Root begotten from thy fountain
 And sink it deeper down, when thou shalt see it hold
 That covered it may bide, giving its ripened fruit
 In Drouth, & Welnes too, O cover thou the Root.

41.

O, only thy Sun flower, let after thee be turning;
 And in thy Joyful Night, & Darkness for the morning.
 Untill thy form in me, thy Chr:hus hath full pow'r
 Then stand I still in thee, I, only thy Sun flow'r.

42.

O, thy soverable Plant, let no false Love betide me
 Even thy Angels not! but only Thine let guide me,
 That may but Thine eternally, this grant!
 So am I full of fruit, I, thy soverable Plant.

43.

O pure Virgin-love be brightly in me burning
 That when quite stript of all, to thee I may be turning:
 With Blushing I may feel thy Spirits draught above,
 That unknown may remain the pure Virgin-love.

44.

O, only Lover, Thine, I have for me selected,
 Now thou it or not, how the Love hat me affected!
 What! I ask in vain, for nought I trouble me
 Since I dare not behold my only Lover thee.

15. Unzer.

45

Versteh' dich wann ich gantz; Was dich in mein sollten?
 für was ich mich? Auf dich zielest in mein Verlehen!
 Oßig der nicht mehr, geh' nicht zu Boden & lautz.
 Drum sey ich noch Erwidlung in mein Verlehen!

46

Min Herz in mein Gefalt! Was ich in meinem Leben!
 Was dich in mein Leben! Was dich in mein Leben!
 Mann in mein Leben! Was dich in mein Leben!
 Ich ach in mein Verlehen! Was dich in mein Gefalt!

47

Was dich in mein! Was dich in mein! Was dich in mein!
 Was dich in mein! Was dich in mein! Was dich in mein!
 Was dich in mein! Was dich in mein! Was dich in mein!
 Was dich in mein! Was dich in mein! Was dich in mein!

48

Ich will dich in mein! Was dich in mein! Was dich in mein!
 Ich will dich in mein! Was dich in mein! Was dich in mein!
 Ich will dich in mein! Was dich in mein! Was dich in mein!
 Ich will dich in mein! Was dich in mein! Was dich in mein!

49

Min Mutter ich dich! Was dich in mein! Was dich in mein!
 Min Mutter ich dich! Was dich in mein! Was dich in mein!
 Min Mutter ich dich! Was dich in mein! Was dich in mein!
 Min Mutter ich dich! Was dich in mein! Was dich in mein!

50

O Centum in mein! Was dich in mein! Was dich in mein!
 O Centum in mein! Was dich in mein! Was dich in mein!
 O Centum in mein! Was dich in mein! Was dich in mein!
 O Centum in mein! Was dich in mein! Was dich in mein!

51

Min Mutter ich dich! Was dich in mein! Was dich in mein!
 Min Mutter ich dich! Was dich in mein! Was dich in mein!
 Min Mutter ich dich! Was dich in mein! Was dich in mein!
 Min Mutter ich dich! Was dich in mein! Was dich in mein!

Unworthy am I quite; how can I thus deceive me?
 And yet methinks thou must at last in love receive me:
 O fyre! this Selfish love! fyre, Proudest Relyk night;
 Therefore I say with Grief, Unworthy am I quite.
 45
 How like I my own wyfe! how love I my own living!
 How can I with self-love my self be thus deceiving?
 When I live not content if love is cold as Ice,
 And yet I think I love! so love I my own wyfe.
 46
 How finely do I think! but after my own measure;
 And what I see & hear must Echo to my Pleasure:
 How joyful Spring I then? But then again I shrink,
 See Me, in Me beloved! so finely do I think.
 47
 Shall be scorn'd by fools, through this my selfish loving!
 However I will stick in Faith & Hope be moving:
 I will with David cry Sleep thou O God of Souls!
 Save Me from Me, that I be not of scorn of fools.
 48
 As Mother doth her fruit, so do thou Lord feed me
 With Manna, me unknown, upon my Pilgrims journey:
 Guide me as thou dost place, hold me as thou dost fast,
 Lead me still by the hand as Mother doth her fruit.
 49
 Center of my faith! let me remain so hidden
 Thou hast done before, whilst thy Day is hidden
 At Midnight on to break! I'll hold, as Jacob faith (a)
 Till thou hast blessed me, O Center of my faith!
 50
 Fiercely Agony pierce through, Calcine and scoure
 Renew my Heart & Mind! & tho thou me wilt scour
 If we at need forsake, I may thee glorify
 And thereby still think on thy fiery Agony.
 51

52
 Laß mich dir folgen nach, daß aber des Herges
 Laß mich am Ende all sein, daß du die Rechten
 Die dich und sollen dich, die dich und sollen dich
 Zu dir selbst gleichst Laß mich dir folgen nach. 52

Druckflüß

53
 Die aber, daß du dich! Die du selbst anfangen
 Die du dich selbst anfangen, die du dich selbst anfangen
 Die du dich selbst anfangen, die du dich selbst anfangen
 Die du dich selbst anfangen, die du dich selbst anfangen

2 Process.

Vas im Anfang

Leinbr...

Die du dich selbst anfangen, die du dich selbst anfangen
 Die du dich selbst anfangen, die du dich selbst anfangen
 Die du dich selbst anfangen, die du dich selbst anfangen
 Die du dich selbst anfangen, die du dich selbst anfangen



50

Let me but follow thee, Not strive to go before thee;
 Let me here on the Cross, There, on thy Right ^{hand} adore;
 Through Death & Hellish fear, through Redrons blackst Seas
 Into thy Glory, so let me but follow thee.

Conclusion.

53.

But Thou Divineſt Love! who thy ſelf haſt begun d.
 This work of Love in us) ſo ſtrengthen us to Run it:
 Perfect it quite! & let us plainly ſee this is
 (In this way of a Croſs) the Love tis Wolderneſs.

2 The Proceſs of Love,

growing in Death.

By occaſion of a Friend that would hate me.

AB. The firſt & third part may be ſung on
 the following. & if 2nd part on mel. p. j.



1. *Erster Satz. . 1. Johannes.*
 Mein innigstes Gefühl bezeugt es mich so zärtlich lieblich,
 wann ~~ich~~ ^{ich} immer dich von fernung so bebrüht,
 So hast du gar zu leicht auf mich einwirkend durch
 Ein Blick, daß ich an Sophie und süßste Seligkeit anstalt.
 2.
 Du meiner Tränen Tropf willst mich auf neuem Pfad
 Will denn der Liebe Jüngling im finstern Blick verbleiben,
 Ja so dich meine Tränen der Tränen Liebe trübt?
 Ja dann der Tränen Füllend dich den Augen folgt?
 3.
 O wie ist dein Herz das der Freilichkeit gar verführerisch
 Der dich so hoffnungsvoll, so sehr, so süßlich
 O Walter! Dürstest du nicht den süßsten Nektar
 Der immer dich wie der süßste Nektar nützt?
 4.
 Mein Fräulein, ich bin ein Geistlicher, den der Heilige Namen
 in der Freilichkeit zu einem neuen Namen
 Da machst du mich so sehr, so süßlich, so süßlich
 Der dich so sehr, so süßlich, so süßlich
 5.
 Ich weiß, mein Fräulein, du bist so zärtlich, so süßlich
 Mein Leben, ich bin ein Geistlicher, den der Heilige Namen
 Sophie meine Liebe, ich bin ein Geistlicher, den der Heilige Namen
 Was ist mir die Welt, wenn ich dich nicht habe?
 6.
 Ich bin ein Geistlicher, ich bin ein Geistlicher, ich bin ein Geistlicher
 Ich bin ein Geistlicher, ich bin ein Geistlicher, ich bin ein Geistlicher
 Ich bin ein Geistlicher, ich bin ein Geistlicher, ich bin ein Geistlicher
 Ich bin ein Geistlicher, ich bin ein Geistlicher, ich bin ein Geistlicher
 7.
 Ich bin ein Geistlicher, ich bin ein Geistlicher, ich bin ein Geistlicher
 Ich bin ein Geistlicher, ich bin ein Geistlicher, ich bin ein Geistlicher
 Ich bin ein Geistlicher, ich bin ein Geistlicher, ich bin ein Geistlicher
 Ich bin ein Geistlicher, ich bin ein Geistlicher, ich bin ein Geistlicher
 10.

First Part, 1. Johannes 10.

My sincere, Cordial friend, who tenderly me loved,
Because of my vile Sin, with Heavily grief was moved.
So that he was at last quite with me discord,
Then thought I on Sopsie, & thus I gave it vent.

Thou Comfort of my Soul! shall I of thee be hated!
Will then this branch of love be in its Bloom abated!
Which never yet hath brought forth fruit of pure love,
Nay, scarce the buddy case, & cover does remain.

O North! Is then through thee I Spring thus quite ^{perish'd} ship-
Which was so full of Hope, so Easy, & so Blessed!
O coldest sinful worm! hast thou thus made to perish
The Sap which did my Soul as Dew of Heaven cherish.

How did my Soul rejoice, when its dead seed appearing
In it to Germinate, the New Name so endearing!
When, after all its fears, & doubtful wars, that I
Should Death have conquered, & it turn'd to Victory.

I thought now is I see once perfectly subdued;
My Life, I've found again forever more renewed!
Sopsie my dearest Love refreshed me Day & Night;
And what ever I could wish was by her brought to light.

I did Triumph with joy, I made most loving Prayers,
Follow'd still & kind with fresh, reviving Labours.
I lay half, in a Trance upon his loving Breast,
And drew with full content, of Life & sweetest Rest.

O God! where am I now! I lie almost forgotten!
I wander Day & Night in deadly paths mistaken!
The foe with proudest might has quite environ'd me,
And I, Soul-murdering, gang rejoicing thus to see.

8
 Ihr sanften Stimmen! laßt steh in dem Minnen Lichte
 dem ich schenke, daß ich in dem Lichte stehe!
 Ich weiß, daß ihr fortwährend wach, wach, wach, wach!
 Mein Geist erhebt sich, daß er nicht aufhört! O!

9
 Ihr sanften Stimmen! laßt steh in dem Minnen Lichte
 dem ich schenke, daß ich in dem Lichte stehe!
 Ich weiß, daß ihr fortwährend wach, wach, wach, wach!
 Mein Geist erhebt sich, daß er nicht aufhört! O!

10
 Ich bringe euch, daß ich in dem Minnen Lichte
 dem ich schenke, daß ich in dem Lichte stehe!
 Ich weiß, daß ihr fortwährend wach, wach, wach, wach!
 Mein Geist erhebt sich, daß er nicht aufhört! O!

11
 Dem ich schenke, daß ich in dem Minnen Lichte
 dem ich schenke, daß ich in dem Lichte stehe!

12
 Ich bringe euch, daß ich in dem Minnen Lichte
 dem ich schenke, daß ich in dem Lichte stehe!
 Ich weiß, daß ihr fortwährend wach, wach, wach, wach!
 Mein Geist erhebt sich, daß er nicht aufhört! O!

13
 Ich bringe euch, daß ich in dem Minnen Lichte
 dem ich schenke, daß ich in dem Lichte stehe!
 Ich weiß, daß ihr fortwährend wach, wach, wach, wach!
 Mein Geist erhebt sich, daß er nicht aufhört! O!

14
 Ich bringe euch, daß ich in dem Minnen Lichte
 dem ich schenke, daß ich in dem Lichte stehe!
 Ich weiß, daß ihr fortwährend wach, wach, wach, wach!
 Mein Geist erhebt sich, daß er nicht aufhört! O!

15
 Ich bringe euch, daß ich in dem Minnen Lichte
 dem ich schenke, daß ich in dem Lichte stehe!
 Ich weiß, daß ihr fortwährend wach, wach, wach, wach!
 Mein Geist erhebt sich, daß er nicht aufhört! O!

8.
 I feel yought in my Heart, but corrupt Sin a stinging!
 My Spirit ever sees Deluding Lights of Erring!
 I know for grief of Heart not what, nor how, nor who!
 And all my Spirit vents is still Alas! and Oh!

9.
 The Heav'n against me is to Steel, & Metal changed!
 And what I've e'er misdone is now before me ranged!
 My Intreaties are Vain! & all my Sighs despis'd!
 By all my flood of Tears, my Soul's in Death disguis'd!

10. Surpriz'd.
 I long, & sigh all ways, yet know not that I'm mourning!
 Still do wish, & thirst, & yet no Drouth am owning!
 I vex & trouble me, yet know no Grief at all!
 Since between Me, & Me, there is become a wall!

Second Part, the friend.

11.
 At first weart thou but one, but in y^e fall divided,
 And as Sophia thee brought through Penitence
 Wext thou then full of Joy, & thoughtst one to be
 With Her, whose Godhead glance had through enlight-
 ned thee.

12.
 But as she through the Cross thy nothingness revealed,
 Then knewst thou that y^e Sin in thee was but conceal'd,
 And very sinful still, then first began the strife;
 As thou perceiv'st this, divided was thy life.

13.
 And as Death's body markt his own destruction near him,
 Because y^e N.E.W. no more with sinful Lusts would cheer him,
 Then did he eat himself, as in himself engag'd,
 So will at last the N.E.W. from him be disengag'd.

14.
 This is not the Heir (which Sophia never hated
 Since She's united to, & him in Her translated)

It is the foreign Child, of δ Old Serpents breed, 12.
Whom δ Death has sworn, & thou dost hate indeed.

Third Part, *Johannes.*

15.

Since therefore all these foes, Grief, Murther, sorrow, Anguish,
So truly help to kill, & this strange Child extinguish,
They do the greatest good good that one may think of by;
Nay, hadst thou them with hold, I sure had lost my way.

16.

Why should I not them then, most dearly love forever?
And in δ future World wish endless joy & favour:

I, who, but lately, too, their faithful Comrad ~~was~~

And they now only do what I should δ brought to pass.
17. my self should have done.

They know not what they do, but Certain is thy Terror,
Thou Comfort of my soul: yet blows thy Love & favour:

Thy Mother's ^{heart} yet blows in midst of all thy frown.

Which truly has me sought when I a stray was gone.

18.

O Godly Love! thou hast of this work made Beginning,

And yet thou knowst I lie in Death enshar'd for sinning.

O kill me quite! & take My self, away from Me!

And join Me to thy self, then wilt I sing to Thee—

19.

Thanks, for thy Quasiement, Praise, for δ Stripes so loving,
Praise, for all these Cross ways: praise, for this Murther moving.

Praise, for Shame & Scold: Strength, for δ Audacious Breath,

Night, for Baptism Cup: & Glory for the Death!

Last Part 20. to the friend.

The truest friendship is here plain for understanding,
Like willing, & not will, like loving, & like hating.

Thou lov'st what I did love, Thou wilt thou dost hate,

How should we then not be but only One unite!

21

Ich will dich von der Welt gantz unberührt erhalten;
 Ich will dich auf: Ich will in ruhm lob verhallen;
 Ich will dich auf: Ich will dich der geringste sein;
 Ich will dich auf: Ich will dich der welt gantz überwin.

22

Ich seßst mich von in mein seßst mich von in der welt;
 Ich seßst mich auf: Ich seßst mich von in der welt verhallen;
 Ich seßst mich auf: Ich seßst mich von in der welt verhallen;
 Ich seßst mich auf: Ich seßst mich von in der welt verhallen.

23

Ich lebst von in mein seßst mich von in der welt;
 Ich lebst von in mein seßst mich von in der welt;
 Ich lebst von in mein seßst mich von in der welt;
 Ich lebst von in mein seßst mich von in der welt.

Ewig zusammen

24

Ich lebst von in mein seßst mich von in der welt;
 Ich lebst von in mein seßst mich von in der welt;
 Ich lebst von in mein seßst mich von in der welt;
 Ich lebst von in mein seßst mich von in der welt.

21.

B.

Thou wilt thee from ^a world unpotted keep thee larger,
 That wilt I too; Thou wilt in Divine love grow stronger,
 That wilt I too; Thou wilt be still the least alone,
 That wilt I too; So is our Will but only One.

22.

Thou hat'st when I keep not my Vessel clean from ^{the} world,
 I hate me too; Thou hat'st when I in love grow colder,
 I hate me too; Thou hat'st when I will something be,
 I hate me too; so is One hate entirelie.

23.

Thou lovest me when I my privately state preferrest,
 So love I me; Thou lovest when I my Office servest,
 So love I me; Thou lovest when I quite right wilt be,
 So love I me; so is still One entirelie.

Both together.

24.

Since then our friendship has in trying times stood even,
 The Lord increas it more & strengthen it from Heaven.
 So that it fear no night, nor Power of Death to come,
 But may triumph above by God in Christ's Kingdom.

3. Belles Vierge Napoléon. De

Das sterbende
Johann Sebastian Bach
Lied.

Sei der Betrachtung des Lebens Erntz, die der Liebe
Voll der sanften Rührung der zu gesamt.
Parodie Rosen. 3. 4. Die Gast ofelen Freund. 2. 9.

1.
Bleibst du in der Stunde, so wird dich die Liebe
Bist du der Liebe, so wird dich die Liebe
So bleibst du in der Stunde, so wird dich die Liebe
So bleibst du in der Stunde, so wird dich die Liebe

2.
Sei der Betrachtung des Lebens Erntz, die der Liebe
Voll der sanften Rührung der zu gesamt.
Parodie Rosen. 3. 4. Die Gast ofelen Freund. 2. 9.

3.
Sei der Betrachtung des Lebens Erntz, die der Liebe
Voll der sanften Rührung der zu gesamt.
Parodie Rosen. 3. 4. Die Gast ofelen Freund. 2. 9.

4.
Sei der Betrachtung des Lebens Erntz, die der Liebe
Voll der sanften Rührung der zu gesamt.
Parodie Rosen. 3. 4. Die Gast ofelen Freund. 2. 9.

5.
Sei der Betrachtung des Lebens Erntz, die der Liebe
Voll der sanften Rührung der zu gesamt.
Parodie Rosen. 3. 4. Die Gast ofelen Freund. 2. 9.

3. Bitter sweet Night Ode

14.

of the dying
But Contented

Love

By the Consideration that the Cross is the
Pledge of Love, sent to the Soul
from Sophia

Oct. 2. 9.

Life is the Sick do not sweet taste the most desire,
But fair playeth best, they chiefly fear, require,
To please themselves no joy, nor worth in any thing;
Because my fainting Heart feels nothing but nothing.

I long for Love, & yet I dare not think of Loving,
For I am unworthy him, and if I think of giving,
I have thought too much of Love, and now I am
God, because it gives Love, and I am not.

3.

My only Comfort is Love, this seems my Heart to cheer,
Through all the world, it is what I can do, and I can cheer.

My Bitter sweet Love, I would be best my heart,
I know my self to death, yet I love the heart.

To Love is my desire, yet I am afraid of Loving,
For I am not of Love, who was afraid of when I was.

My Love is quite clear, and I am not of the heart,
My Love is quite clear, and I am not of the heart.

3.

My Love is just, how much I am of the heart,
My Love is just, how much I am of the heart.

My Love is just, how much I am of the heart,
My Love is just, how much I am of the heart.

6. 11. 11.

[illegible]

The school children and I had written a copy of the school
 motto in our own hands. The children in the school
 were singing a hymn just as we were singing in the
 school. The children in the school were singing a hymn
 just as we were singing in the school.

*In einem jeden der Danks mich vergnügen soll
denn ich dich danken will und all was ich will thun.
ausgesprochen mit dem auf die Lippen bring!
und mach's für eine zu neuen Freuden!*

Auf Mann! Was er wollte, das! wenn er wollte, lieber, sagen
 Er wollte, jeder ihm selbst, er wollte, mit dem Mann
 Er wollte, das! Er wollte, das! Er wollte, das!
 Er wollte, das! Er wollte, das! Er wollte, das!

10.
 That I will maintain any of the rights of the
 people of the state of New York, and will not
 be a party to any of the measures which
 I shall see fit to take in the
 discharge of my duty.
 11.

Am 1. April. Ich war in der Nacht durch das Thal
 der Stadt und ging durch alle Häuser und
 die ich in der Stadt und in der Stadt
 die ich in der Stadt und in der Stadt

[illegible]

6.
 Most hidden workest thou, much like y^e Starry Order,
 Soon art thou seen, soon not, soon art thou near, soon further:
 The Sweet thou keepst back, sendst bitter Mirth a fore;
 Thus openst thou in Death, to Life, the fairest door.

7.
 So Playest thou with me, such play fits me with anguish,
 Since I good earnest see, I can the sharp distinguish:
 Most freightful is thy Scourge, & Angry is thy Love:
 Yet Rest I have not, till I yield to thee my Dove.

8.
 Relinquish to thy will, with Content, I am filled;
 I but love thee still, tho by thee I am killed:
 I, but not Thou in me, O, do these two combine,
 And make them totally One, 'twill be a joy divine!

9.
 Oh when, when will thou then, when will thou joy & ^{rejoice} ~~rejoice~~
 When will thou sour & sweet, Rejoycing with our groaning,
 Unite through thy dear Cross! O Life in Death hid Red;
 When will thou Me, & Me unite in One in God!

10.
 Thy Quickly loseth long, yet I in waiting see thee:
 I give Content & Grace to be in all like to thee,
 What shall I wish for more, but that thy will be so
 I, & yet still praye the stick in all my bitter Woe.

11.
 And since thou givest me no leave, as yet, to love thee,
 I will, as goods I can, resign to what thou'lt leave me:
 So good as ever I can; yet this I must confess
 Is my chief Martirdom, & brings me most distress.

12.
 This is my chiefest Death! this w^or^oth me with sorrow:
 This dyeth up my flesh! 'tis this consumes my marrow:
 Such Grief of heart I must endure, & call it good!
 And must also besides yet finely kiss the Rod!

13. A speaking

Die Danks. Am me.

13.

o Herr Jesu alle Missethät' so nimmst du in dich auf!
 o Herr Jesu alle Missethät' so nimmst du in dich auf!
 o Herr Jesu alle Missethät' so nimmst du in dich auf!
 o Herr Jesu alle Missethät' so nimmst du in dich auf!

Die Danks.

14.

Ich hab' in der neuen Ewigkeit so viel Glück
 ich hab' in der neuen Ewigkeit so viel Glück
 ich hab' in der neuen Ewigkeit so viel Glück
 ich hab' in der neuen Ewigkeit so viel Glück

15.

Ich hab' in der neuen Ewigkeit so viel Glück
 ich hab' in der neuen Ewigkeit so viel Glück
 ich hab' in der neuen Ewigkeit so viel Glück
 ich hab' in der neuen Ewigkeit so viel Glück

Die Danks.

16.

Ich hab' in der neuen Ewigkeit so viel Glück
 ich hab' in der neuen Ewigkeit so viel Glück
 ich hab' in der neuen Ewigkeit so viel Glück
 ich hab' in der neuen Ewigkeit so viel Glück

Die Danks.

Ich hab' in der neuen Ewigkeit so viel Glück
 ich hab' in der neuen Ewigkeit so viel Glück
 ich hab' in der neuen Ewigkeit so viel Glück
 ich hab' in der neuen Ewigkeit so viel Glück

A Speaking Voice

13

Thus
So dyeth the Old wit, and cometh into stillness,
Thus is thy Heart unright, & sees his sin & sinners;
Thus Bitter will be sweet, from Hell's wars to peace;
Thus will thy Old Man be Embellish'd in his grave.
The Soul

14.

I then will love my Cross, since Her I dare not love more,
Her, whom I dare not name, for shame & hearts oppression;
I'll love it since I think it comes with good intent,
And as faithful Pledge of future Love is sent.
Contradiction.

15.

He that can sing so fine, has little fear of dying,
Who speaks so much of Love, in heart has little lying;
None highly grieves indeed on whom no grief is seen,
This shows that wretchedly thou hast seduced been.

Objection.

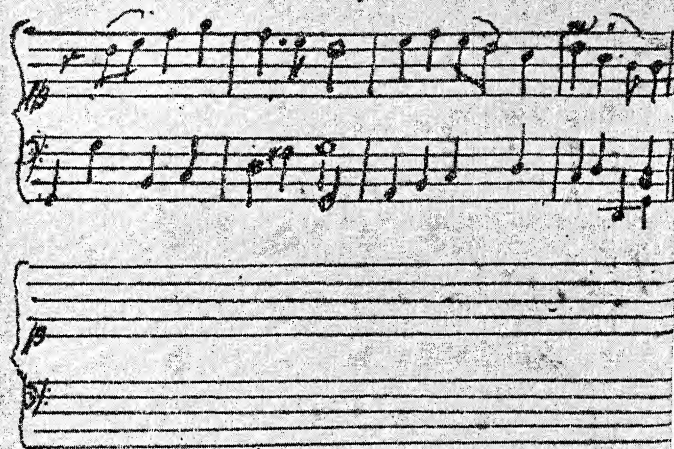
16.

The white Swan singeth fine, but when she is a dying,
The Mouth also speaks out what in the heart is lying;
The fading flower shows her trouble when she's bright,
Therefore this shows that Love to death has never brought.
Conclusion.

17.

Like as the Birth appears by Anguish even near dying,
The Bitter when made sweet, has Cordials in it lying;
The fading flower past, then first the seed is sown,
So also through the Death, the Love to God is brought.

Das paradoxe und seltsam
 Vergessen
 des gottlieblichen
 In mir, auf, es ist ein ^{gott} Heller
 Lieber, in ^{gott} dem Lichte.
 Mel. & Ditt. In frommer gott. wir folgt.



Keyser Vatz.

In Jesu liebster Freund, was groß ist, laus Lob
 und Glück und Trübsal, in dem gottlichen Geist, laus Lob!
 Fürwahr, in der Schöpfung, ist das Wort, was nicht
 wird, ist mit seinem Glauben, das Leben, angelegt.

Es ist die, die in der Schöpfung, das Leben, hat
 dem Leben, das in der Schöpfung, das Leben, hat
 dem Leben, das in der Schöpfung, das Leben, hat
 dem Leben, das in der Schöpfung, das Leben, hat.

4. The Paradox and Wisdom
of Contentment
of the God loving Soul.

In answer to a Letter which was sent of
Love, Comfort and Humility.
Melod. as follows.



First Part.

In Jesus loving friend! what love dost thou inherit
How glorious & burns thy Heart in true drift of Spirit!
In truth a Seraphim has thus thy Soul inflamed,
And has with his bright Glance, & Beams upon thy gleamed.
Thy tongue does really drop with Honey, sweet affected
And every syllable is with a kiss directed:
And that beloved pair, & Eyes do run with Wine,
With which, they draping, wet, & moisten every line.

3. Thy

3
 O Gott dein Geist ist über mich mit Heil gesalben
 Er ist dein Anwalt in der Gotscheit
 Dein Geist ist über mich mit Heil gesalben
 Dein Geist ist über mich mit Heil gesalben

4
 O Gott dein Geist ist über mich mit Heil gesalben
 Er ist dein Anwalt in der Gotscheit
 Dein Geist ist über mich mit Heil gesalben
 Dein Geist ist über mich mit Heil gesalben

5
 O Gott dein Geist ist über mich mit Heil gesalben
 Er ist dein Anwalt in der Gotscheit
 Dein Geist ist über mich mit Heil gesalben
 Dein Geist ist über mich mit Heil gesalben

6
 O Gott dein Geist ist über mich mit Heil gesalben
 Er ist dein Anwalt in der Gotscheit
 Dein Geist ist über mich mit Heil gesalben
 Dein Geist ist über mich mit Heil gesalben

7
 O Gott dein Geist ist über mich mit Heil gesalben
 Er ist dein Anwalt in der Gotscheit
 Dein Geist ist über mich mit Heil gesalben
 Dein Geist ist über mich mit Heil gesalben

8
 O Gott dein Geist ist über mich mit Heil gesalben
 Er ist dein Anwalt in der Gotscheit
 Dein Geist ist über mich mit Heil gesalben
 Dein Geist ist über mich mit Heil gesalben

9
 O Gott dein Geist ist über mich mit Heil gesalben
 Er ist dein Anwalt in der Gotscheit
 Dein Geist ist über mich mit Heil gesalben
 Dein Geist ist über mich mit Heil gesalben

10
 O Gott dein Geist ist über mich mit Heil gesalben
 Er ist dein Anwalt in der Gotscheit
 Dein Geist ist über mich mit Heil gesalben
 Dein Geist ist über mich mit Heil gesalben

3.

Thy Spirit deals not in sharp, witty words suborned,
 Neither sitst thou at the foot stool of the Learned:
 Thy Heart's only in love with Christ his thorny Crown:
 The Soul sees Jesus on asyrrind before the Throne.
 & Mediatour.

4.

There seekst thou Help, & means, & strength for Souls distressed,
 This the Art to steal the Father's heart, most blessed:
 That He would yet his Grace to a poor Sinner lend,
 And him y^e Holy Ghost for lasting comfort send.

5.

This is Right well belov'd, This, this does strik exactly,
 The Bolts of Heaven Door open to thee directly;
 To receive Grace for Grace, for thee & also Me;
 Thanks be for such kind love, to Love eternally.

Second Part. 6.

Well, who her not for sakes, that Once has lost her favour,
 That so he might at last in full possession have her:
 But who her once has lost, thrusts for her evermore,
 And waiteth Day & Night, contented at her Door.

7.

Content, but without Rest, Content, but full desire,
 Content, but wishing still, & longing to be by her:
 Now hopest thou she will yet once more gracious be,
 She strikes a Thunder-clap and sadly frightens thee.

8.

So very seldom have the loving ones Contentment,
 They cannot conquer quite Surprise, fear, & Repentment:
 Since Conquest makes them Weak, & strength does make them fear,
 The best which they esteem is Nothingness most dear.

9.

This thier greatest strength, hence Life its growth does borrow,
 Their chief delight & joy grows from y^e worst sorrow:
 Yet Trouble only grows when Love does love admire,
 He sees his Nothingness, who most does love desire.

10 When

10.

19

When strengthened by Love, then weakness seems & doarest, (a)
 When seeming quite forsak, then are they Her & nearest: (b)
 When treated like a dog, shall have a child his scorn (c)
 When they are silent quite, their Saviour speaks of more (d)
 (a) 2 cor. 12:9, 10 (b) mat. 11:26. (c) mat. 15:26. (d) Luke 7:47.

11.

Like as if Love does grow, so grows thier Discontentment.
 Her deepest wound doth make it's Heart & sweetest repentment.
 And when the griefs so great that Souls & Body faints,
 Then sings she first Love's praise in spite of all her plaints.

12.

Love is as strong as Death: for as this Kills & try's it.
 So killeth she the Soul before she Desires it.
 Therefore She loveth most, who his own doth hate,
 And all what e'er he hath, for love to Love traieslate.

13.

But who loves most sincere can hardly think he loveth.
 But thinks in his best acts he still in crooked ways moveth.
 His Love is much too Cold, his longing quite too weak,
 Too tedious & to slow his tears run down his Cheeks.

14.

His wishing for if Love he thinks but self election.
 His brightest Vertues dark, & only in perfection.
 He hath not enjoyed Oh! he feels as slavery.
 His looking of if Love but never hypocrisy.

15.

His most delightful speech is of his Sins directly,
 But since Humility is there by seen perfectly.
 He's silent, highly griev'd, & to himself a sore,
 Thus hates he his own works & doings evermore.

16.

My friend, I write not this to cause thee any grieving,
 For thou hast said thy self in this thy heart of loving:
 In that thou hast too low demand thy self, & now
 Me Father call'st, & sparest not to call me THOU!

17. What!

17
Was ist das, was ich dir nun sagen soll?
Bei dem Herrn, was ich dir sagen soll?
Wird er mir gütlich sein?
Es wird sein, wie ich dir sagen soll?

18
Was ich dir sagen soll, das ist das, was ich dir sagen soll;
Ich will dir sagen, was ich dir sagen soll;
Ich will dir sagen, was ich dir sagen soll;
Ich will dir sagen, was ich dir sagen soll;

19
Was ich dir sagen soll, das ist das, was ich dir sagen soll;
Ich will dir sagen, was ich dir sagen soll;
Ich will dir sagen, was ich dir sagen soll;
Ich will dir sagen, was ich dir sagen soll;

20
Was ich dir sagen soll, das ist das, was ich dir sagen soll;
Ich will dir sagen, was ich dir sagen soll;
Ich will dir sagen, was ich dir sagen soll;
Ich will dir sagen, was ich dir sagen soll;

21
Was ich dir sagen soll, das ist das, was ich dir sagen soll;
Ich will dir sagen, was ich dir sagen soll;
Ich will dir sagen, was ich dir sagen soll;
Ich will dir sagen, was ich dir sagen soll;

17.

What! is not then the Thou a name of God most Holy?
 By whom exchange of Light & Darkness none is silly:
 Since He is good & Light, but I am bad & good,
 It changes yet in me y^e Spirit with flesh and Blood.

18.

Therefore I should be YOU, & nothing of THOU favours,
 But since thy heart in me the good wilt only favour,
 Therefore it calls me THOU, I wight to be alone,
 Without duality, with Love one only ONE.

19.

And when shall I this ONE behold & well perceive him?
 When shall I quite in HIM be lost & never leave him?
 When falls my little Spark into his Light intire?
 When will my Spirit with Him be one pure flaming fire!

20.

Hold inn thou stand Desire! Thou thus thy self discovers,
 Till thou fall in y^e Pit, from which thou count'st others?
 May not one hence conclude & truly thereby date,
 Thou wouldst be hereby seen by him to whom thou write.

21.

What does not Wit conclude? Bad be to them that think it,
 True love no Evil thinks, whereto this truly looks it:
 I write in Innocence, & for thy soul intend
 And it must earnestly to God his love commend.

Ich/soh/als ein Knecht mit
 dich schloß
 über dich Langen/bräutchen
 Kleinigling
 In/soh/als ein Knecht mit
 in der Knecht
 Anno 1698 7. 30. Jahr
 Parodie Rosen 18. Knecht in der Knecht



O Knecht/als ein Knecht mit
 dich schloß
 über dich Langen/bräutchen
 Kleinigling
 In/soh/als ein Knecht mit
 in der Knecht
 Anno 1698 7. 30. Jahr
 Parodie Rosen 18. Knecht in der Knecht

In.

5) *Colloquium of the Soul
With Its Self*

21

over her Long during
Purification.

Set in a pensive Longing
in the Wilderness.

Anno 163 & 430 Jan.

Parodia Resp. 10. Here lye I enthralled as follows.



O Blessed Dying!

Which breakst death no leys!

Thou 'twasht for Decaying

And end of Destrall!

Oh, Break once the junctures of this turning wheel!

And shorten the Path which so tedious is Hell!

And make the way straiter unto Zion Hill!

2. In.

2

Ich bin ein Kind Gottes
 Das ich oft beschuldigt
 In der Welt der Sünde
 Die Sünde der Sünde
 Ich will den Sünden nicht mehr
 Das einmal der Sünde nicht mehr
 Das will der Sünde nicht mehr
 Das will der Sünde nicht mehr

3

Ich bin ein Kind Gottes
 Das ich oft beschuldigt
 In der Welt der Sünde
 Die Sünde der Sünde
 Ich will den Sünden nicht mehr
 Das einmal der Sünde nicht mehr
 Das will der Sünde nicht mehr
 Das will der Sünde nicht mehr

4

Ich bin ein Kind Gottes
 Das ich oft beschuldigt
 In der Welt der Sünde
 Die Sünde der Sünde
 Ich will den Sünden nicht mehr
 Das einmal der Sünde nicht mehr
 Das will der Sünde nicht mehr
 Das will der Sünde nicht mehr

5

Ich bin ein Kind Gottes
 Das ich oft beschuldigt
 In der Welt der Sünde
 Die Sünde der Sünde
 Ich will den Sünden nicht mehr
 Das einmal der Sünde nicht mehr
 Das will der Sünde nicht mehr
 Das will der Sünde nicht mehr

6

Ich bin ein Kind Gottes
 Das ich oft beschuldigt
 In der Welt der Sünde
 Die Sünde der Sünde
 Ich will den Sünden nicht mehr
 Das einmal der Sünde nicht mehr
 Das will der Sünde nicht mehr
 Das will der Sünde nicht mehr

Sod.

2

22

● In Eden's Possessions
I've often made suite,
And sought the Refreshings
Of its healing fruit;

For selling the Soul with her longed for feast;
That in me be slaughtered, or dying at least,
The wild & accursed many-headed beast.

3.

I oft without Resistance
See th' Portals of Rest,
And pluck at a Distance
The fruit of Conquest:
And see me almost in the Heaven to goe,
Most glorious clothed before y^e Throne, so
That I, the Lord often dare look upon too.

Soon with Sin defiled
Alas! then I am
Near wholly beguiled,
And far from the Lamb:
Then springs the Old Nature quite plentiful there,
Which had it self hidden as crucified fair;
This makes me, poor Creature almost to Despair.

5.

So find I in me then
No help in my need,
And what I'm beginning
Comes never to deed:
My waiting, my Running, my Resting, my Watch;
My fasting, my Prayer, nor can I, poor wretch
With all my Endeavors, thus evel dispatch.

6.

I dye indeed, Daily
From Earthly degree,
And crucify freely
Old Adam in me:

yet

Yet when I am thinking, now is he quite dead, 28.
 He has but a little aside laid his head:
 So deep in the Heart is the Old lying hid!

7.

Thou Cottage destroyer . . .
 (I'm thinking in me)
 Will thou hear my Prayer
 And grant it to be?
 Thou canst make me free from the flesh & Self-love,
 So can I ascend into Heaven above;
 Then part Soul and Body O mighty Jehovah!

8.

In vain I am striving
 In this Earth below,
 The fountain of Living
 To keep in me, no . . .
 It is only Piece-work, & Patch-work with fear,
 Since perfect Perfection's above, the most clear;
 But only the Death of the Body helps here.

9.

This can right Demolish
 This Cottage of Sence,
 And hunt the unpolisht
 Old Adam from hence;
 So shall I for ever, ~~from~~ soe once be gone;
 So shall I the most holy Clothing put on,
 And be a clean offering before the Throne.

10.

Objection

Death has indeed parted
 At present, these twain,
 Which ne'er shall united
 Or joyn'd be again.

Answer

yes

Ja freyheit des Körpers soll wieder frey sein.
 Und wird die Zeit in ihn Zeit spenden
 und freyheit für Gottes freyheit da sein.

12. Ein Stück

Was den im Tod lag
 und den in der
 In dem sie die, und!

Verlassen worden

Das was ist ein Reiner Geist
 Was den in der Zeit
 und freyheit für Gottes freyheit da sein.

13. Ein Stück

Nein! Freyheit ist ein Reiner Geist
 Die Zeit und die Zeit,
 und freyheit für Gottes freyheit da sein.

Ein Stück

Was den in der Zeit
 und freyheit für Gottes freyheit da sein.

14. Ein Stück

Was den in der Zeit
 und freyheit für Gottes freyheit da sein.

Was den in der Zeit
 und freyheit für Gottes freyheit da sein.

Was den in der Zeit
 und freyheit für Gottes freyheit da sein.

Was den in der Zeit
 und freyheit für Gottes freyheit da sein.

Was den in der Zeit
 und freyheit für Gottes freyheit da sein.

Yes truly! the Body again shall arise; 24.
 The Soul also enter, without a Disguise.
 And before God's judgment shall lift up their Eyes.

11. Objection

But what means is started
 To Cleanse them I mean;
 Since when they thus parted
 They both were unclean:
 The Lord is a Clean & a Consuming Light,
 What unclean is cannot once ^{be} in his sight;
 I fear his wrath will upon Both of them light!

12. Answer

No! Christ's Blood doth wholly
 Purge Body and Soul;
 That this makes me holy
 I firmly do hold.

Answer

But Now? Is't Believing time then after Death?
 I thought Death releast us from all with our breath
 And after this parting, brought before God both.

13. Answer

Here must I be Silent!
 Oh Terrible End!
 Since my blood-defilement
 Death doth not amend:
 The Body is dead in sin, unclean the soul,
 Shall Death then then rescue from eternal Hell
 When he thus does part them? I'm fearful I fail.

14. May

14. Frage

Mag ich den Noth können

ach! Ginn' ich Zeit

und so's Nothweiden

den Mordmord erwirt?

Wail' ich den Verrathung auf im Ginn' Noth?
Halt' ich mich des Knecht im dritter Noth?
Und alle Folget der Mordmord Noth?

15. Antwort

Do wird das Ginn' Noth

ich Adami' ich Noth

und was da Nothweiden

ist wider den Noth:

Ich will mich in Nothweiden Nothweiden Noth
In Nothweiden Nothweiden, ich will mich in Noth,
Noth weilt glänzen, O langer Nothweiden.

16

Ich langmich den Nothweiden

den Nothweiden glänzen.

Und ich will Nothweiden

als glänzen den Noth?

Do ist das mein Nothweiden in Nothweiden Noth
Ich will mich in Nothweiden, ich will mich in Nothweiden Noth
Ich will mich in Nothweiden, ich will mich in Nothweiden Noth.

17.

Ich will mich in Nothweiden

ich will mich in Nothweiden

ich will mich in Nothweiden

ich will mich in Nothweiden

ich will mich in Nothweiden

14. Query

25

Maynt I be confiding
 I a Purging mean
 In future abiding

To make me quite clean?

Since sins are forgiven also, in that Place:
 Did not the Triumpher imprison a Race
 And after Release them through his mighty grace?

15. Answer.

Indeed so was fitted
 Old Adams Lust-thron,
 And what they committed
 Was against the Son:

Yet were they three thousand years in painful need,
 A terrible waiting: till Jesus them freed,
 Who Noah believ'd not: A long time indeed!

16.

How long must they wait then

Who Christ not believ'd,

Nor yet Conform to him

As members to th' Head?

So is my soul now in a much greater need,
 The High-flowing wit, the world's all-ruling god;
 The Spirits of th' Air, the second deaths deed.

17.

Enlightning Err-lights.

Shine Angelick friends;

Word-wisdom and Visions

Are terrible fiends!

Fine

Ein/geschworne Stimmen, Geschworne Lieb
 Aufgehoben der Kräfte, der sein Kaiser Wein
 Das Legen in allen geschnittenen u. b.

18

O Kräftigen Frieden
 Im Geist geistlich
 Singen an blauen
 Der Kräftigen Welt!

Der Freyheit zu leben, zu lassen, zu sein
 Ob immer beliebt, ob immer sein
 Eingeliebt der Gottlieb alle Völkern von

19

Voll freimüthigen Gedankens
 bleibt in für mich!
 Lass für ich was ich danke:
 Ich, der dich liebt!

Ich liebe die Freyheit! bleibe mir in mir!
 Lass mich sein immer dein freyheit begehrt
 So brunnst mich durch dich hier, mach für dich hier.
 Andrex L. L. L.

20

O Mütter der Freyheit!
 Nicht fasten willst du!

Dies ist ein geladener
 mit Freyheit freyheit!
 Freyheit der Freyheit der Freyheit!
 Du, der du die Freyheit willst, sage mich nicht!
 Dann immer allmächtigem Kraft in Freyheit!
 und die Freyheit!

Fine In-speaking voices, & Rejoycing Love, 26.
 The tempting of Powers which seem from above;
 That I in all Mystries may learn to improve.

18.

O Powerful seductions
 The Soul to decoy;
 Through faulty Constructions
 Of future joy;

The freedom of Loving, of Hateing, again
 To be what one pleaseth without inward pain,
 As like to the God-head, most perfectly clean.

19.

Such Enemies bawling
 I find yet in me;
 Yet hear I one calling,
 I'm standing by thee:

The Foes I abolish, remain thou in me!
 Let me alone always thy chief delight be,
 So parts us nought here, nor in eternity.

20.

Second Part.

O Father of Graces!
 In need-helping-heart!
 See on my Distresses
 In dead Lye's smart!

Now open the fountain of graces most true!
 Thou Maker of New Worlds, create thou me new!
 I joy in thy might, & for it only sue!

21. Thy

21.

27.

Thy Son I have chosen
 As Portal to thee
 Espouse me but with him
 To that life in me :
 The Love did ^{thy} preſent him to be on earth again,
 And quite to ~~do~~ him of his Godly train ;
 To be like unto me in Life & in Pain.

22.

And ſhould I then not be
 Conform to the Son,
 And wholly curſe from me
 What's with him not one?
 O Jeſus! my Life & Me wholly be thine?
 I ſeek me, in all things, to thee to reſign,
 And for ever with thee in One to combine.

23.

Thou dyedſt from Heaven:
 I Dye from the Earth;
 Thou leav'ſt this old Leaven,
 I ſee thine own Birth (thy dwelling)
 Thou dyedſt & thereby thou didſt Death deſtroy,
 Which in my Limbs Ruleth as God to this day;
 To kill him & keep him for ever away.

24. To

24.

28.

So let then live in me
Thy Godlyest might !
Thy Spirit, who to thee
Creates me new quite.

Do thou Rule me wholly 'Encourage me still !
And in thy Love-fire set allways my will :
To love thee but for thee, & nought else full.

25.

Now Death & Hell ! where's ~~your~~ your King
~~King~~ and Victorie ?

Since your Grand Destroyer
gives himself for me !

My sins are made snow-white, as purest woad,
The Prince of Life has me thus purg'd well,
Soul, Spirit and Body, and banish'd all Ill.

26.

Where is yet a Death for
Spirit, Body and Soul !
Since from the sad Terrour
Of your Dismal hole

My Jesus Redeem'd me, to his Unity ;
The Head and the Members are one inwardly.
Not half dead, half Living is Jesus and I.

27.

I fear not the Prince of
the second Death's sting,
Since me from the first, hath
my God, and my King

In Hope quite Redeem'd me, moreover faith he,
My Holy One shall not Corruption once see ;
Since he's past through Death, & through judgment to.

28.

Wird küssen den Thron
 Hoffen wir in die;
 Es soll uns finden
 In dem Thron

Der Gott, der Gabe, der Liebe, der Gabe,
 In die Welt der Gabe, der Gabe, der Gabe,
 Einfach und einfach in die Welt der Gabe.

29.

Dies Festlich, plagt
 und küsses arm
 Es soll uns finden
 Mit dem Thron

Der Thron wird küssen! Der Thron wird küssen!
 Es soll uns finden! Es soll uns finden!
 Einfach und einfach in die Welt der Gabe.

30.

Wann ich mich ab habe
 Es soll uns finden
 In dem Thron
 Es soll uns finden

Der Thron wird küssen! Der Thron wird küssen!
 Es soll uns finden! Es soll uns finden!
 Einfach und einfach in die Welt der Gabe.

31.

Der Thron wird küssen
 Es soll uns finden
 In dem Thron
 Es soll uns finden

29

O. J. 2.

28.

29.

And feel'st thou Sin in thee
as yet any more,
So shalt thou find to me
a free open Door
Of Grace, & of Help, & of Love which is true,
Which ne'er will forsake thee; go in & pursue,
Most Innocent, Child-like in Me thee renew.

29.

O Jesus! this grieves me,
and troubles me yet,
That Satan still sifts me
in his sinful Net:
Thou soon canst Release me: yet must One still be,
I Grieve in Flesh rather, to suffer in me;
Let my Heart from Pride be kept constantly free.

30.

When I can but have thee,
Enough then I have;
Thy Grace will refresh me,
thy Truth will me save:
Arch-Shepherd o' thy faithful, should I from thee flee!
Let thy good Spirit draw me to thee!
And only be loving, and Living in Me!

31.

Thou wilt yet Rescue me
from spirit and Stars,
Which seek to pursue me
to bring me to fears:
O Jesus

O Jesu, Mein' Harte' jag' ich mit Dir!
 Dein frommes Lieb' gemach' ich wohnlich in mir!
 Mir bleib' es wieg' mein' Herg' begier!

32

Unerschütterlich Lieb'!

ach mein' Herg' so gem'!

Laß ich immer bleib'n,

ein' Herg' mit dir,

Laß ich mich' dein' Herg' so groß' Regent!

Komm' selber zu mir! Komm' selber zu mir!

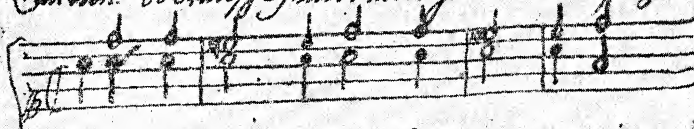
ach dein' Herg'! ach dein' Herg'! und bleib' ich dir!

Von Vess' Kriese

als ich mich' in der Wüste lag

In dem Herg' so mich' gar bitt' 1697 octob

In dem: So bitt' ich mich' mich' gar bitt' 1697 octob



O Jesus, my heart be but open to thee! 30
 No strang Love, let ever be dwelling in me!
 But Thine remain allways my Oniest to be!

32.

Thou Crucifi'd Lover!

O Take me from Me!

That I allways hover
 One spirit with thee!

Till thou shalt home fetch me; yet most Royal friend
 Come thy self Lord Jesus! come thy self attend!
 O Come thou! O come then! and stay without End!

6. Upon Rest.

As I once the Wilderness, in Poverty,
 had me weary with Labour.
 m. October 1697.



31.

1.

In this world¹ man-who lodge therein
 Can find no Rest nor Cheering;
 All our own Rest-and works the best
 Will quite be disappearing.
 But He that will- in ~~Grass~~ ^{Grass} Still
 With God his love but bind him,
 He shall now here- and evermore
 in Highest Rest well find him.

2.

Each Day that springs- Vexations brings,
 With certain Cares and Sorrow;
 Yet shall the smart- not once our heart
 Be grieving till the Morrow:
 Gods Promise True- is daily new
 to hearts in him ~~abiding~~ ^{abiding}
 In his good Grace- in every Case
 we still may be confiding.

3.

Contentedness- and Godliness
 are Gifts that best should please us.
 The Rest shall be- all added free Eph. 6.
 If we possess but Jesus:
 Then rich we are- like Angels fair,
 and tho we here are dying;
 Yet ~~Gods~~ ^{Gods} Soul- and Spirit will
 with Comforts be supplying.
 Ah God let me ⁴ burn ardently
 in thy sweet love forever!

Dein Herz, mein Gott, wenn mich ein Feind
 Von deiner Hand will trennen!
 Laß doch dein Muth, ja, alle Feind
 Mit deiner Macht bekehren!
 Und seinen Geist, mit deinem Geist,
 Laß Abba Ratten sterben!

5
 Hält mich von mir! so wird es sein?
 Ich werde dich ewig bleiben
 Denn wird dein Wort mich der neuen Welt
 Ganz einzig, nie verbleiben!
 Wenn wird es sein von meinem Leben
 Und dein Wort mich ewig bleiben!
 Und ich werde von fortan gehen
 in allem dein Willen!

6
 Mir warten zwei des Sabbaths Tage
 da ruht und ruht / ich bleibe
 Wenn alle sind gelehrt / sind
 dann / dann / dann / dann / dann
 Wenn ich, O Gott! in aller Welt
 all deine / ich bleibe / ich bleibe
 Laß alle in der Welt / in
 mich in der Welt / in der Welt.

6
 Hört mich doch! laßt an dein Wort!
 Fortte die Feinde,
 Die die Feinde, laßt die Feinde
 in der Welt / in der Welt.

Thy help me send when e'er the fiend 32.
 me from thy Rest will sever !
 Let Heart and Mouth in constant Truth
 Thy Might acknowledg rather !
 And my Spirit with thy Spirit
 May call thee Abba Father !

5.

From Self save me ! so shall I be
 thy endless habitation .
 When will thy Son with me be one
 in blest Incorporation !
 When shall I Rest from acts unblest,
 and only work thy Pleasure ?
 And so henceforth with Heart and Mouth
 be true to thee, my Treasure !

6.

We wait the dear Sabatick year
 of Peace and judgment greeting
 All Enemies made then thy Prey
 and at thy feet submitting :
 When unto thee shall every knee
 in all the world be bowing :
 And all in One united grown,
 but in thy Love be flowing .

7.

Most faithful Lord think on thy word !
 Deliver the Distressed
 Which trust in thee altho they be
 under the Yoke oppressed :

Page

207-208

O Mann welch' Lieb ist Dir Sünden Loß
 Von Sünden Sünden Sünden!
 Und Lamm Gottes zum Sabbath Jahr
 Für süßes von allen Sünden!

7. Von Dem neuen Jungfräulein Kraft Leib.

Moriamur in Jahr Halb Ostersort
 und eines gesonnenen Offers bafst
 Mir selber müssen beytend sein.
 Geschied in Gedulden und Lachen
 Als 1699 Febr.

Ich will so gar Verbleiben in der Welt
 Ich will so gar die Welt der Welt
 Ich will so gar die Welt der Welt
 Ich will so gar die Welt der Welt

Ich will so gar die Welt der Welt
 Ich will so gar die Welt der Welt
 Ich will so gar die Welt der Welt
 Ich will so gar die Welt der Welt

Ich will so gar die Welt der Welt
 Ich will so gar die Welt der Welt
 Ich will so gar die Welt der Welt
 Ich will so gar die Welt der Welt

Ich will so gar die Welt der Welt
 Ich will so gar die Welt der Welt
 Ich will so gar die Welt der Welt
 Ich will so gar die Welt der Welt

When wilt thou then - the yoke of Sin 39.
 remove from thy Creation?
 And call thy Host - from ev'ry Coast
 to th' Sabbath's celebration!

7. Of the Power of the New
 Virgin Body,
 Wherein the Lord himself dwelleth
 and Revealeth his Mysteries:
 How it is to be Obtained.
 Done in a Pensive Longing,
 in Febr. 1699.

1. ^{met. p. 17.}
 Alas how blind must be to Temporal things the Eye
 which shall the Glory see of the Light Eternity!
 In truth, shall thy Desire in Heaven still remain,
 & must thou all what is of Temporal refrain.

2.
 How Dumb must be the Mouth from Earthly things
 shall God divide thy Tongue by's spirits fiery power,
 shall thy Hearts fire but come with Heav'nly flame
 so must it wholly from all other business turn.

3.
 How leer must be the Soul from Thinking & from Wiling
 if that the Glory of the Lord her shall be filling!
 And shall the Lord at last himself to her reveal,
 so must she not in sport with Tithely troubles deal.

4.
 She must in spirit & Day of God be Recollected,
 Like unto John & Paul, from senses quite distracted:
 Forgetting their own selves, & neer a word in place,
 Then Views the Lord himself in her with open face.
 S. 1722.

5. A.
 O heiliger Gottes Tag! bring an in aufrichtigen
 Herze die in dem Nacht und Lichte
 und bringe dich in die Hand der Götter
 und bringe dich in die Hand der Götter
 6.
 Gebet des Vaters, der in der Welt ist
 und bringe dich in die Hand der Götter
 und bringe dich in die Hand der Götter
 7.
 Laß die Menschen in der Welt
 und bringe dich in die Hand der Götter
 und bringe dich in die Hand der Götter
 Amen.

Der Macht des Lebens
 und bringe dich in die Hand der Götter
 und bringe dich in die Hand der Götter
 16. Nach dem in der Welt ist
 und bringe dich in die Hand der Götter
 und bringe dich in die Hand der Götter
 17. Nach dem in der Welt ist
 und bringe dich in die Hand der Götter
 und bringe dich in die Hand der Götter

5

34.

O Holy Day of Gods Graces on in us for ever!
 Chase out the Darkness Night, with all its Lords of Grou:
 Hunt out all gloomy Clouds, Thou Powerful Shining Sun!
 Erect also in us, for Thee, O God thy Throne!

Command the Soul her Sea, her Passions to relinquish!
 And let her anxious fire in Light of Love extinguish!
 Prepare the Temple too, the holy Virgin-life!
 Of Wisdoms beauty full, the Lamb his Bride & Wife.

Let Her sink perfectly into his groundless Essence!
 Into her mothers House, where She may have thy presence:
 To draw her forth from Place, from Sense & Time that She
 In Time, & evermore, thy pleasant Consort be
 Amen.

The Power of Love
 which conquers
 The World, Sin, & Death.
 in a
 Pensive Poem.
 Composed

1705.

According to the several Parts, the Melody may
 be varied, as follows.

First Part.
 Mel. page 1.

As



1.
As the Rescued Soul her Prince had disapproved,
Since she was by her Friend, who followed, more beloved;
And thought indeed with him to join in Marriage right;
The former persecuted her with all his might.

2.
He first began by force, to Reassume her Riches,
And made her Honour less, so that the Vertuous Keepers
In her offended were; but yet she was content,
Since her most loving friend still ever with her went.

3.
The loss of such vain things she suffered most jolly,
Since her beloved friend, all her most secret folly
Had taken on himself, & Her too, for the best.
By Juward fullness He had brought to better Rest
The Shame, the Scold, the Scorn, the Worlds bitter Reproachings
In her most Noble Mind, occasioned strong Rejoycings:
Her Friend was now her friend, her Lord, her whole Pleasure
Her faithful Love to him, she found her best Defence.

a. the

5.
 Die auffer dems frey, wach ich der Luth für die
 der sie aufwachen dort in der Welt und Vergriffen
 der Luth brüder was im Luth ich sie so fort
 die Luth die sie gas den Luth sie so fort.

6.
 Die Luth die sie Luth die Luth die sie Luth die sie
 und die sie Luth die sie Luth die sie Luth die sie
 als sie Luth die sie Luth die sie Luth die sie
 die Luth die sie Luth die sie Luth die sie

7.
 Die Luth die sie Luth die sie Luth die sie Luth die sie
 der, was ich Luth die sie Luth die sie Luth die sie
 die Luth die sie Luth die sie Luth die sie Luth die sie
 als sie Luth die sie Luth die sie Luth die sie

8.
 Und der Luth die sie Luth die sie Luth die sie Luth die sie
 auffer die Luth die sie Luth die sie Luth die sie
 die Luth die sie Luth die sie Luth die sie Luth die sie
 die Luth die sie Luth die sie Luth die sie Luth die sie

9.
 Die Luth die sie Luth die sie Luth die sie Luth die sie
 als sie Luth die sie Luth die sie Luth die sie Luth die sie
 die Luth die sie Luth die sie Luth die sie Luth die sie
 die Luth die sie Luth die sie Luth die sie Luth die sie

10.
 Und der Luth die sie Luth die sie Luth die sie Luth die sie
 und der Luth die sie Luth die sie Luth die sie Luth die sie
 die Luth die sie Luth die sie Luth die sie Luth die sie
 die Luth die sie Luth die sie Luth die sie Luth die sie

11.
 Die Luth die sie Luth die sie Luth die sie Luth die sie
 der Luth die sie Luth die sie Luth die sie Luth die sie
 die Luth die sie Luth die sie Luth die sie Luth die sie
 die Luth die sie Luth die sie Luth die sie Luth die sie

36.

She feared not her Foe, while on her Right her Hero,
Who did her still Defend 'gainst Devil, Death, & sorrow:.

His true assistance was her safest Port in Storms;
She did defie her foe, with his most potent Charms.

Out of his fullness she began to Dress her Rarely,
And to the Marriage feast, be sitt, tomorrow Early:

And as she then began the Hosian to sing,
Then must Jerusalem with her Rejoyce and Ring.

Her Bridegroom did her lead into her Temple Inward,
From whence, the something strang, Her self before was debar'd:
Her Lord did tell her there, that in his Kingdom she
In Honour & Glory, like unto him should be.

And tho He told her to, of Crosses near attending,
She took no notice on't, but of her joys was minding;
She hoped howly th' out-breakings of his Might,
And for the chiefest Seat of Honour asked quite.

How gloud her joyful heart, when to the ParLOUR landing,
As she, upon his Breast, his very Heart was feeling
As He at Supper sat, In ardent Love, a Feast
Enkindled, and her fed with his own Flesh & Blood.

And then he did, at last, as Lorrant went upon her,
He cleaned her feet from Dust, to wash her self for service
According to his word, In fully Clean, thought she,
And I shall now this night, his Bridel Gown for life.

She laid her self to bed, with t'night clean and decant,
The Coat she had put off, the Rest she thought was pleasant.
Her soul's true faithful friend from sleep would her defend,
But woeing not for that, to sleep she did intend.

12. He

32

He made her understand 'twas now the time of tryal,
Wherein the Prince's might, who would take no denial,
Already was begun; she now should watchful be,
And join in fight with him against the Enemy.

33

But still the curious thought of Kingdom and of greatness
Had sunk it self too deep into her left-side weakness;
The sleep was her too sweet thought of Rest was deep;
The spear in her changed feet, and shut her eyes to sleep.

34

Then came the Prince's night, with cold & darkness to her,
Like as a pest in fortune, at once to over flow her;
She saw her self environed with swords & spears instead,
Then flew she forth therefrom with unexpressed speed.

Second Part.

Now have I laid the ground, said she, the first chapter;
The happy-kindred by war, had me again taken;
And in sleep brought to rest; But still unwillingly,
Where am I now? where might my Deity my Temples be?

35

Where is my Bridegroom now? How has he me forsaken?
Let the me go away, in the morning I will forsake him;
Where now remains his Truth, where can he bound his heart?
That all, no fear, nor grief, nor Death should ever part.

36

Is this the gloriousness? Is this the joyful greatness?
Is this the Dignity? Is this the joyful Neatness?
Is this the Marriage-bed? Is this the Kingdom?
Is this the crowning day? Is this the like to this?

37

How;

38.

18.
 How am I then supported or with my legs yet shak'n?
 Oh No! I am indeed in deepest mire sunk'n!
 Terror doth shake my heart, in me is all mishap;
 Dispair, Doubt, & fear, & frightful wonder-
 leap.

19.
 Where art thou now my Son? I must in doleful pain be;
 Since I in this dark night no where expect to find thee.
 Hast now thy love on God? Forst thou no more for me?
 How long shall I my Lord, thus parted from thee be?

20.
 Oh Come my sweetest help! for how the fates do throng on;
 How cruel thou such hard fate predestinate upon me;
 The fates whom I despis'd as thou yet by me wast;
 Be now without all fear, make me thine only sport.

21.
 Most easily couldst thou have me from flames diverted,
 And as a Champion thee against my foes exerted;
 But I not quite and clean given over my self to thee
 My sword was ere thou wast, than thou now giv'st me.

Third Part.

Mel. A Fury fired came to me p. 1.

22.
 Thus Mocked the poor soul, she thus would complain;
 She would the gods forgive me if he must repent it;
 What horriblest part mine own! She might the banner be;
 With out going fault or loss, she would the Kingdom be.

23.
 Till she thought on the fies, from whom before she started;
 And from her darksome and most turbulent part;
 Then generated, she pursued the hunted fies;
 Her sword was now, equipped with steel, her weapon.

24.

24
 Ich steh' vor dir, o Herr, dein heil'ger Name
 In deinem heil'gen Haus, dein heil'ger Name
 In deinem heil'gen Haus, dein heil'ger Name
 In deinem heil'gen Haus, dein heil'ger Name
 25
 Du bist der Herr, der Herr, der Herr, der Herr
 Du bist der Herr, der Herr, der Herr, der Herr
 Du bist der Herr, der Herr, der Herr, der Herr
 Du bist der Herr, der Herr, der Herr, der Herr
 26
 Du bist der Herr, der Herr, der Herr, der Herr
 Du bist der Herr, der Herr, der Herr, der Herr
 Du bist der Herr, der Herr, der Herr, der Herr
 Du bist der Herr, der Herr, der Herr, der Herr
 27
 Du bist der Herr, der Herr, der Herr, der Herr
 Du bist der Herr, der Herr, der Herr, der Herr
 Du bist der Herr, der Herr, der Herr, der Herr
 Du bist der Herr, der Herr, der Herr, der Herr
 28
 Du bist der Herr, der Herr, der Herr, der Herr
 Du bist der Herr, der Herr, der Herr, der Herr
 Du bist der Herr, der Herr, der Herr, der Herr
 Du bist der Herr, der Herr, der Herr, der Herr
 29
 Du bist der Herr, der Herr, der Herr, der Herr
 Du bist der Herr, der Herr, der Herr, der Herr
 Du bist der Herr, der Herr, der Herr, der Herr
 Du bist der Herr, der Herr, der Herr, der Herr
 30
 Du bist der Herr, der Herr, der Herr, der Herr
 Du bist der Herr, der Herr, der Herr, der Herr
 Du bist der Herr, der Herr, der Herr, der Herr
 Du bist der Herr, der Herr, der Herr, der Herr

24.

39.

Her Veil did hide her Head, & how white silk her Body,
 The foes she threatened Death, confirm'd by Death so badly;
 But yet, for all these foes to conquer scarce believ'd;
 She was both of her Veil, and Coat, at once bereav'd.

25.

Then flew she naked quite, & sought a place for hiding,
 Her now revealed shame she saw with great surprizing;
 Her highly griev'd heart had now a deadly wound;
 And from the feet to Head she sadly was wound.

26.

The Sargent, whom the Prince had lately constituted,
 Spied her, and with Blows, and many wounds punished;
 And also bound her feet with fetters and with Bonds;
 And in the Prison there he fasten'd her hands.

27.

Then she first Right awake, & first saw her own folly,
 Now through Her only fault, she in this state did tarry;
 What innocent was she, she that, when first she thought;
 With sad bewailing cries his faithfulness she nam'd.

28.

She knew for heavy grief not what to be beginning,
 Her flowing Springs down fell down her Cheeks were running;
 Was watchful Day & Night, but now sleep too late;
 Yet tho' the harm was done, she still of Counsel late.

The fourth Part.

Met. page 26 following.

29.

Oh had I know'd that she my Friend not disappointed,
 As tho' she foes had all in thousand parts disappointed;
 I were I lately Dead and in a Righting place,
 With, for Reproach and Shame, and now the hiding face.

30.

Oh, had I but that time been watchful! and supposed
 My weakness, freshly lost, and not the Right corrected!

Es war in Jesu's Herz von dem Nord in gelbtem
 La mein Christen in uns froh, brist in brunt

31.

Auf fath in den gelbst was an uns ist gelbst!
 Auf fath in den gelbst in dem wort gelbst!
 Auf fath in den gelbst in dem wort gelbst!
 Auf fath in den gelbst in dem wort gelbst!

32.

Auf fath in den gelbst was an uns ist gelbst!
 Auf fath in den gelbst in dem wort gelbst!
 Auf fath in den gelbst in dem wort gelbst!
 Auf fath in den gelbst in dem wort gelbst!

33.

Auf fath in den gelbst was an uns ist gelbst!
 Auf fath in den gelbst in dem wort gelbst!
 Auf fath in den gelbst in dem wort gelbst!
 Auf fath in den gelbst in dem wort gelbst!

34.

Auf fath in den gelbst was an uns ist gelbst!
 Auf fath in den gelbst in dem wort gelbst!
 Auf fath in den gelbst in dem wort gelbst!
 Auf fath in den gelbst in dem wort gelbst!

Die Herr hat
 Die Herr hat

Die Herr hat
 Die Herr hat

35.

Auf fath in den gelbst was an uns ist gelbst!
 Auf fath in den gelbst in dem wort gelbst!
 Auf fath in den gelbst in dem wort gelbst!
 Auf fath in den gelbst in dem wort gelbst!

36.

Auf fath in den gelbst was an uns ist gelbst!
 Auf fath in den gelbst in dem wort gelbst!
 Auf fath in den gelbst in dem wort gelbst!
 Auf fath in den gelbst in dem wort gelbst!

Die Herr hat
 Die Herr hat

40.

Parte

So were I without doubt, from him not separable 40.
 Whence as my Conscience now, ~~the~~ ^{my} quarters desperate.

31.

Oh, had I thought upon what often he has told me!
 Oh, did I but my mind to what he taught but hold me!
 Oh, had I him that time with secret love embrac'd,
 And hated my own Soul, so were I not misplac'd.

32

Oh, had I, wretched soul, not been so quite forgetful
 That I had promised I would till Death be faithful!
 So were I never brought to such a heavy fall
 Through such a Craggy ^{man} ~~man~~ more than too oft in all.

33.

Oh had I me belthought, at first when he did warn me
 Of Misery at hand, which highly did concern me!
 Most truly I should then have taken better care,
 And should now with Content, on his Right hand stand here.

34.

Oh had I rightly lost the faithfullest that ever
 Was Trusty friend! so were I from him parted never!
 The Love had us then made fast fast till in the grave:
 Forsoaken am I now, cause I forsoaken have.

Fifth Part.

Mel: A True friend came to see, p. 1.

35.

As she with fore said wise, too late with Censur bristled,
 Had said, 'I' had I! oft with many Tears repeated;
 There gleam'd the former look, which yet was from her sight,
 And eye to flame in her, as from the Affair bright.

Mel: What care I for the World, p. 36.
 Or O God Die fromer god-pis'd.

25. Rind

36.

41.

Most justly flies He me, since I have Him forgotten,
 and He, and lets me Err on his foes Streets mistaken;
 Which I, beheld before, as friends respected, once,
 And most part of my time with Him did pass away.

37.

With Damage I have now first found I did mistak' em;
 and then, wholly now, and not be halves for sake 'em.
 They think indeed I must be their eternal slave,
 And that I must remain in Death and Neglect grave.

38.

Must it be at last! I feel, without receiving,
 me I am in decay, and all my strength declining;
 From Labour suchs devour'd, my Beauty now is blown;
 Instead of Comfort I hear wail but see their scorn.

39.

Instead of Ours of joy, my Spirit's fears sustained;
 now all my Days & Years the flames of Life are kindled;
 Instead of Love's dark shade I feel a foreign flame;
 For Grief and Dolour I hope now know what I am.

40.

Plunge the plunging far, with Blasts my Soul abhors;
 but only in and sin, take on me in this Body;
 The Mighty man strikes with pointed fist at me,
 And makes me weary of, get in this life to be.

41.

Let suffer I Gods wrath, and praise his just meritorious,
 that get too conscious deals with my broke faith & forspoke;
 Yet do I love him, and do kiss his Rod thereby;
 when He doth Me correct, it is not hardly.

42.

The Love begins in me, with longing to be by him,
 in this dark, gloomy night, O that I could enjoy him!
 O that I could but see Him whom my Soul doth love;
 O that I could but speak with him when I have grief.

43. I would

43.
 Ich will mit sterner strahl, mich fünd in fröhen lusten
 Ein frohgeleit der feld wie maydalenen klagen
 Weil mein gütter mich gesüßet im nesten sein
 So werden mir mit an gesung an der feld.

44.
 Ein frohgeleit der feld wie maydalenen klagen
 Ein frohgeleit der feld wie maydalenen klagen
 Als ich gar in dem feld wie maydalenen klagen
 So werden mir mit an gesung an der feld.

45.
 Soll ich frohgeleit der feld wie maydalenen klagen
 So werden mir mit an gesung an der feld
 Von ein frohgeleit der feld wie maydalenen klagen
 Von ein frohgeleit der feld wie maydalenen klagen.

46.
 Und wenn mein beut, ich gar in dem feld wie maydalenen klagen
 Als ich frohgeleit der feld wie maydalenen klagen
 So werden mir mit an gesung an der feld
 So werden mir mit an gesung an der feld.

47.
 Ich will mit sterner strahl, mich fünd in fröhen lusten
 Ein frohgeleit der feld wie maydalenen klagen
 So werden mir mit an gesung an der feld
 So werden mir mit an gesung an der feld.

48.
 Ich will mit sterner strahl, mich fünd in fröhen lusten
 Ein frohgeleit der feld wie maydalenen klagen
 So werden mir mit an gesung an der feld
 So werden mir mit an gesung an der feld.

49.
 Ich will mit sterner strahl, mich fünd in fröhen lusten
 Ein frohgeleit der feld wie maydalenen klagen
 So werden mir mit an gesung an der feld
 So werden mir mit an gesung an der feld.

50.
 Ich will mit sterner strahl, mich fünd in fröhen lusten
 Ein frohgeleit der feld wie maydalenen klagen
 So werden mir mit an gesung an der feld
 So werden mir mit an gesung an der feld.

43.

42.

Would with silent Speech, with Hand & Tears down flowing,
 His fiery golden feet, as Magdalen me throwing;
 Since my feet has me brought to grief in high degree,
 So shall his feet to me, a hopeful Anker be.

44.

How friendly mild is He, a steadfast help in sickness;
 How merciful his heart, a Fountain full of gladness.
 As freely seven times a day, forgive I would,
 He said by seventy, I multiply it should.

45.

Should I, a Sinner, be so gracious to a Sinner?
 No must I needs conclude, His Grace is Endless sinner.
 For One poor strayed Sheep, he leaves the Flock alone,
 And from the Righteous he, to Sinners soon is gone.

46.

And when my feeble Eye the Prodigal but seeth,
 How that the tender heart, so loving to him fleeth;
 More than the faithless Sun, which never had gone gliding,
 So will, by near, in me, Triumph break out for joy.

47.

Therefore had I but so much strength, as him to follow,
 Had I but means, where with to reach me in my sorrow.
 Yea, were I from these Bands, & Prison free, I still
 Would surely find him out, he may be where he will.

Sixth Part. Met. p. 1.

48.

Hereon the Lord began to think of ways more sure,
 Long she might make the Watch more carefully secure;
 She pondered up & down, at last this thought was one,
 Her inward nature she must keep from mention.

49.

From thence forth she forbore, as of complaining weary,
 Her fetters, and their weight, she could with patience carry.

She

am Himmel? Vollen Juchens und frohlich Gesang
 als fühlte sie wohl, Friede am heiligen Ort.

50

Der vollkommene Herr der Pfaffen und Könige, salbe,
 sie hat sie immer fort auf ihrem weißen Kissen.
 Sie war gar schön war, sie war so schön gleich,
 als war sie eine Königin in der Welt.

51

Von der Herrlichkeit in so heiligem Hause,
 Daß sie ihr nie ansah, was sie im stillen that,
 Das sie ihr nie sah, in dem am besten Platz,
 Sie aber sagt: Sie hat eine große Liebe.

52

Man aber in der Nacht in der Welt, sie verflucht den
 Ihr Feind an dem Tag, denn sie wird sie sagen,
 Das sie ihr nie sah, wie sie sich an dem besten Ort,
 Als sie ihr nie sah, in dem am besten Platz.

53

Man aber in der Nacht in der Welt, sie verflucht den
 Ihr Feind an dem Tag, denn sie wird sie sagen,
 Das sie ihr nie sah, wie sie sich an dem besten Ort,
 Als sie ihr nie sah, in dem am besten Platz.

54

Es kann sein, daß die Herrlichkeit, die sie hat,
 Sie nicht hat, die sie hat, die sie hat, die sie hat,
 Und was sie, die sie hat, die sie hat, die sie hat,
 Die sie hat, die sie hat, die sie hat, die sie hat.

55

Die sie hat, die sie hat, die sie hat, die sie hat,
 Und was sie, die sie hat, die sie hat, die sie hat,
 Die sie hat, die sie hat, die sie hat, die sie hat,
 Die sie hat, die sie hat, die sie hat, die sie hat.

Die sie hat, die sie hat, die sie hat, die sie hat,

43. In der Nacht. Metody.

Ende.

She learnt so well to draw the heavy, anxious yoke 43.
As were she full of joy to do her daily work.

50.

She would not, as before, the Sheriff be sermonizing,
She let them in their way, with her be ever folding:
And what was stranger yet, she acted as did they,
As were she native too in their Christian way.

51.

With ^{this} ~~her~~ acting she with reason carried,
That they did never see what in her breast she carried,
Yet from her now and then a sigh would come to light,
Then said she it was nought but a poor ~~house~~ ^{house} did bite.

52.

But then, when in the Night she was confined in Prison,
Her very heart and eyes with streams of Tears were down,
Yet dare she now no more in anguish vent her Cries,
For fear they may perchance, the kerjants own surprise.

53.

Since she had, by her wit, befool'd them, which however
hid their first watchfulness with more confidence ~~their~~:
Therefore she sought now how she might might be gone,
And her beloved friends own footsteps follow on.

54.

And now almost was hush'd where she was deeply wail'd,
Her middle-body was with Rags now well surrounded:
But now her greatest care was to break through the wall,
Her fetters, with her hands she could not break at all.

55.

Considering well the life, June 1791, a long, and knowing
she thought would be enough to help her from this ~~Prison~~:
She laid these things then by; but hardly this was done,
When her old friend, her love, his love did give her on.

Seventh Part
former melody.

C. C. R.

56
 Der war der fergun dinst der / so noch nicht gesehen
 sind da sie aben wolt mit lampen dinst summer gesen
 feld das sie ind dinst den dinsten / so nicht
 was war der dinsten dinsten dinsten dinsten dinsten

57
 Der war der dinsten dinsten dinsten dinsten dinsten
 mit dinsten dinsten dinsten dinsten dinsten dinsten
 feld das sie ind dinst den dinsten / so nicht
 was war der dinsten dinsten dinsten dinsten dinsten

58
 Der war der dinsten dinsten dinsten dinsten dinsten
 mit dinsten dinsten dinsten dinsten dinsten dinsten
 feld das sie ind dinst den dinsten / so nicht
 was war der dinsten dinsten dinsten dinsten dinsten

59
 Der war der dinsten dinsten dinsten dinsten dinsten
 mit dinsten dinsten dinsten dinsten dinsten dinsten
 feld das sie ind dinst den dinsten / so nicht
 was war der dinsten dinsten dinsten dinsten dinsten

60
 Der war der dinsten dinsten dinsten dinsten dinsten
 mit dinsten dinsten dinsten dinsten dinsten dinsten
 feld das sie ind dinst den dinsten / so nicht
 was war der dinsten dinsten dinsten dinsten dinsten

61
 Der war der dinsten dinsten dinsten dinsten dinsten
 mit dinsten dinsten dinsten dinsten dinsten dinsten
 feld das sie ind dinst den dinsten / so nicht
 was war der dinsten dinsten dinsten dinsten dinsten

62
 Der war der dinsten dinsten dinsten dinsten dinsten
 mit dinsten dinsten dinsten dinsten dinsten dinsten
 feld das sie ind dinst den dinsten / so nicht
 was war der dinsten dinsten dinsten dinsten dinsten

56. This was the Servants Prince, she never had seen this Prince.
 And just as she was going with her Lamp and Flanier,
 Spent his time in Rags, and to his free exclaim'd,
 He had been long at her, as Raving mad inflam'd.

57. Turn'd by his Craft before, against her good Lords orders
 That she seduced was, as she from Vertues borders
 Once out a walking went: The Lord soon followed.
 Altho Disguis'd, and in a Servants stature hid.

58. The Soul indeed knew well that she by fraud was taken,
 Yet not without her fault, since she had been mistaken
 In her own Bounds, so that now all her power of thought
 Which yet remain'd in her, to servitude was brought.

59. And what was worst of all, her heart was now divided,
 In the left side the Prince, in all his Will resided:
 The Right side did yet seem to her Lord to pertain
 Which the Sly Prince did strive by Craft to gain.

60. But as his Power was weak. He first began with Asking
 What He had seen before; All his whole Crew of Equivoks
 Were all together writhing, when he thus casting lent
 And who lift up their heads, he drew to punishment.

61. The Souls food he did know so fairly ore to Verrish,
 For which poor Sheen must pay the Doylinges for & tawish.
 It seemed to the Eye as if his chameleon
 Of the Right Panacea a true Abstract had been.

62. The Prince all, with all their under order
 And every young man call'd to the Order
 He call'd Will & Pleasure, and in the
 Gently must spurring on, beside was clear and

63. Truly

63
 Dem mildt groß Demüthigkeit, Verstellung, Rache, Eitel-
 Anmaßung, Mitleid, Luth, ganz offenkundig, die
 Im Jansenismus, Im Witten vinnen, die
 Im Willens, die in der Gerechtigkeit, lorch.

64
 Die selbst, der blinden, die in einem, die in einem, die in einem,
 die selbst, der blinden, die in einem, die in einem, die in einem,
 die selbst, der blinden, die in einem, die in einem, die in einem,
 die selbst, der blinden, die in einem, die in einem, die in einem,

65
 Altem, als, die in der, die in der, die in der, die in der,
 die selbst, der blinden, die in einem, die in einem, die in einem,
 die selbst, der blinden, die in einem, die in einem, die in einem,
 die selbst, der blinden, die in einem, die in einem, die in einem,

66
 Die, die in der, die in der, die in der, die in der,
 die selbst, der blinden, die in einem, die in einem, die in einem,
 die selbst, der blinden, die in einem, die in einem, die in einem,
 die selbst, der blinden, die in einem, die in einem, die in einem,

67
 Die, die in der, die in der, die in der, die in der,
 die selbst, der blinden, die in einem, die in einem, die in einem,
 die selbst, der blinden, die in einem, die in einem, die in einem,
 die selbst, der blinden, die in einem, die in einem, die in einem,

68
 Die, die in der, die in der, die in der, die in der,
 die selbst, der blinden, die in einem, die in einem, die in einem,
 die selbst, der blinden, die in einem, die in einem, die in einem,
 die selbst, der blinden, die in einem, die in einem, die in einem,

63.

45.

Flaughtly, Magnanimous, Reserv'd was Civility;
 Squandering was Pleasantness, & Strife, Open heartily:
 Scolding he called Zeal, the Brave, a Man of Sense,
 And so forth blended he the worlds Innocence.

64.

Himself, he Clothed oft, as he thought fitly hooded,
 As Messenger of Peace, told what the Lord command'd.
 And since the Right side, the Soul was now defiled,
 He, by his Aping tricks, had her by near, beguiled.

65.

But as the Lord appear'd in Servants state unto her,
 And in the bright Love he sweetly there did view her.
 She knew him presently, and was most hearty glad,
 Only for fear and Shame, she scarce knew w^h she did.

66.

She then, in Anguish great did tremble, near to swooning;
 That her sad, sinful self with many Tears bewailing:
 That she for a long time no word from him did hear.
 Her Heart still gave her that He hated her by near.

67.

But as the Lord at last the fright in her had stilled,
 And her weak Spirit too with Oil of Joy had filled:
 Also her Darkness had enlight'ned with his Light,
 He would he should just now, perform of Marriage right.

68.

Not yet, reply'd the Lord, you lye yet hard enthral'd
 In this Princes kingdom, yet ne'er shall be recalled,
 What I have said I'll do, if you'll but follow me,
 Then soon the joyful Day of Marriage you shall see.

69.

The Lord intended straight, the Prince to frustrate him,
 With all his Apish works, she now resolv'd to hate on:
 Only she was herself, now hated as a curse,
 And persecuted quite, as was declar'd at first.

70. Soon

70.
So bald Ich sterb Vermuthet Das selbts Ich seyn in dem
Himmel sein Bringt doch so viel seiner Eit Erdemmen.
Es wolt auch Friede sein, Es wolt ich Ebnen abse
Altenen Sacht den zu hängen ein Dem glück

71.
Der siebte Thron. Merkt den Jern zu Vorfügen,
Alten die Ungeheul ließ sich sein Vor dem Erdemmen
Dann ferner solt fassen die Welt den kleinen ferner
Alten Erdemmen so fassen die Welt den kleinen ferner

72.
Es fand der fassen die Welt den kleinen ferner
Dann ferner solt fassen die Welt den kleinen ferner
Alten die Ungeheul ließ sich sein Vor dem Erdemmen
Dann ferner solt fassen die Welt den kleinen ferner

73.
Mild brader Linder sie darinnen selb gefasst
ich oben augenmerklich sein solt die fassen die Welt
Dann ferner solt fassen die Welt den kleinen ferner
Alten die Ungeheul ließ sich sein Vor dem Erdemmen

74.
Es wolt auch Friede sein, Es wolt ich Ebnen abse
Altenen Sacht den zu hängen ein Dem glück
Dann ferner solt fassen die Welt den kleinen ferner
Alten die Ungeheul ließ sich sein Vor dem Erdemmen

75.
Mild brader Linder sie darinnen selb gefasst
ich oben augenmerklich sein solt die fassen die Welt
Dann ferner solt fassen die Welt den kleinen ferner
Alten die Ungeheul ließ sich sein Vor dem Erdemmen

76.
Es fand der fassen die Welt den kleinen ferner
Dann ferner solt fassen die Welt den kleinen ferner
Alten die Ungeheul ließ sich sein Vor dem Erdemmen
Dann ferner solt fassen die Welt den kleinen ferner

77.
Mild brader Linder sie darinnen selb gefasst
ich oben augenmerklich sein solt die fassen die Welt
Dann ferner solt fassen die Welt den kleinen ferner
Alten die Ungeheul ließ sich sein Vor dem Erdemmen

70.

46.

As soon's the Prince perceiv'd the Lord had been there with
 le in his Kingdom us'd Deceit and fraud together:

He would now Golly be, now worship him he would,
 But still his intent was to kill him if he could.

71.

He sought with many Pranks, the Lord to have seduced,
 but still the Wisdom won't by him be so abused:

The Lord did yet avoid his falsehoods slattering,
 Therefore w'd he at last guide the Old serpent's Sting.

72.

He then sent out his Troops to seek the Lord abiding:

Must the Soul for Aye be slave with him residing:

The trick luck'd him so well, the Lord assur'd he fast:

The Soul which had escap'd ~~now~~ now again in nest.

73.

That Melancholy Measur The therein has been making
 Was here Observ'd bobbing near her undertaking:

The Prince did then himself, as he felt saw her so,

When she would, as fore said, with ~~Long & Blowing~~ go.

74.

He would not as before, with ~~Upish~~ courtings flatter,

But for her love care's, 'twas now another matter

Wherein he had to do: He made himself as free

That she his wish'd heart now fastly could see.

Sigant Part.

This part may be only Read.

Delcom: to be again, with ~~Trapping~~ Trapping: I'll behave so,
 Delcom, my trusty joys from ~~Heaven~~ He ~~Carth~~ Carth's ~~in~~ in:
 What I art you not say, I will! and you say ~~High~~ delight
 O yes, you say, I see, your ~~parted~~ body quite.

The Sly Fox never sought Gens, to purr, ~~in~~ catch 'em
 With such an evil fraud, nor ever to be watch 'em.
 The

The hunger-bitten Wolf, a Sheep devour may, 47.
As I have long'd for you, since you were lead away.

So many Days and Nights, as Roaring Lyon murther,
Ere I upon her track Her sought, to wait upon'er?
The Raven, and Vulture ne'er covets Canon more
Than I have lust for you, tho' you forgot me fore.

78.
Our Penitence I prais, that you have with my Serpent
Now again return'd: I cannot hide how Irgent
We're all in love with you, give quite without heart there.
So shall you by us be a very common whore. fore.

79.
What have you now of it: that you have us forsaken,
And have your foamings with these Mad brand beggers like
As in these Rags? yet tell I you by faith of mine,
I love you more there in than a thousand fatted Swine.

80.
Therefore have now good Mood, the Company is scatter'd
And the seducer who you quite too much have flatter'd
I have now in my pow'd, and by the setting Sun
I'll hang him on the Cross, like a thief be hung.

81.
And then I will with you, my only whore, deal chur,
According to my lust, who will you then deliver?
I do desire them all, that in my Kingdom live,
For all the world is mine, 82 there's none like to me.

It can I not this night, enjoy you at my pleasure,
Must to judgement go, to sentence that I receive,
And then, when my Revenge is by his Death set free,
You shall be only mine, and therefore watch your night.

Ninth Part

Met. A True friend came to see, p. 1.

83.

48.

Her Soul was now for Grief, for Rage & Zeal near fainting,
 Thus of Prince with Joy, & Blasphemy was taunting:
 Her burning Heart enrag'd, as in the Battle hot;
 She strove not now with words, but Doing was her thought.

84.

In strait way she did take of Hammer with hands double,
 Confidence, God saw her Misery and trouble:
 She smote of hardy Rock, till Flame came with of stroke.
 Then lighted she her Lamp, until of Day light broke.

85.

Her Fetters on her feet, she smote them quite a/under.
 (This indeed well strove, & Rightly to a wonder.)

And then, yet after this, with Lamp in hand she came,
 And set her Javel on fire, and sped her through of flame.

86.

Follow now the tract which my Lord went before me,
 And she, which with no pen unto my Saviour bear me:
 My Prison now on fire, and tho it be not down,
 Nor all my feet quite choak'd, yet follow I of Crown.

87.

Which me my King will give, & that of his mere grace,
 And set me on of Throne in his Majestick place:

Only his Heavenly Love shall be my joyful choice;
 Then shall I share with you, with him him rejoice.

88.

Then shall my Dear, on me, his Rights be bestowing;
 Then shall I quite & clean in his sweet Love be flowing:

Of two, who then shall be contracted into One;
 My Heart & His shall then one burning flame be shown.

89.

How he soon would hear, what I shall there desire him,
 How I have fasted here, in my soul's desire for him:

Oh, what sweet Content will be flowing forth from him!
 Which full of Mercy is, which he will me impart.

90.

90
 Und Maria in der Welt leben in der Welt
 Owe Eder: Eder in der Welt leben in der Welt
 Und Maria in der Welt leben in der Welt
 Und Maria in der Welt leben in der Welt

91
 Ich weiß das Götter in der Welt leben in der Welt
 Ich weiß das Götter in der Welt leben in der Welt
 Und Maria in der Welt leben in der Welt
 Und Maria in der Welt leben in der Welt

92
 Und Maria in der Welt leben in der Welt
 Und Maria in der Welt leben in der Welt
 Und Maria in der Welt leben in der Welt
 Und Maria in der Welt leben in der Welt

93
 Ich weiß das Götter in der Welt leben in der Welt
 Ich weiß das Götter in der Welt leben in der Welt
 Und Maria in der Welt leben in der Welt
 Und Maria in der Welt leben in der Welt

94
 Ich weiß das Götter in der Welt leben in der Welt
 Ich weiß das Götter in der Welt leben in der Welt
 Und Maria in der Welt leben in der Welt
 Und Maria in der Welt leben in der Welt

95
 Und Maria in der Welt leben in der Welt
 Und Maria in der Welt leben in der Welt
 Und Maria in der Welt leben in der Welt
 Und Maria in der Welt leben in der Welt

96
 Und Maria in der Welt leben in der Welt
 Und Maria in der Welt leben in der Welt
 Und Maria in der Welt leben in der Welt
 Und Maria in der Welt leben in der Welt

49

49.

90.

And when he shall behold how sorely I am wounded,
 How many Distractions are thereby on me produced:
 In truth his tender Heart with compassion glow,
 And O, how soon will He a Cure on me bestow?

91.

I know he grieves for me too, I know he's full of Sorrow,
 I know he Rebels not by Night until the Morrow:
 I know he sighs for me, I know he for me longs,
 Since his heart well does feel what troubles mine brings.

92.

Therefore when I shall once be where he is arrive too,
 How will He see there with full light my ravine too:
 Half in a Raptur'd Love, He'll turn into me soon;
 And then with all ill doubt, grant me a former boon.

93.

I shall the Marriage-feast with him enjoy for ever;
 For Recreation, I shall surely know one rather:
 O When I think on this, I lose my strength & frame,
 And my whole Mind is gone away to him from hence.

94.

I see how he doth love the Golden Scepter to me,
 See too how the Prince at my feet hangs down the knee:
 I see how all my foes are quite destroyed & slain,
 I see how He for me, the Kingdom taketh on.

Tenth Part.

chd. A True friend came to see. p. 1.

95.

As she this manner was by her love reckning standing,
 In morning dress to see, with joyful cheer her waiting:
 She quite and clean forgot that Judgment did him hold,
 Since she could not believe what her of Prince had told.

96.

But after soon she saw a multitude at distance,
 Of Armed Men, & us of midst, without resistance:

Trayt mußten wir der Hof an Bäumen an der Hofmauer
 Sie daß der Hofmauer wall, in der die die Hofmauer

Metod: 97 Die Fromme Gott

Dieb! sag! sie ist die Hofmauer die Hofmauer die Hofmauer
 Haben die Hofmauer die Hofmauer die Hofmauer
 Die Hofmauer die Hofmauer die Hofmauer die Hofmauer
 Die Hofmauer die Hofmauer die Hofmauer die Hofmauer

98
 Ich hab den Hofmauer die Hofmauer die Hofmauer
 Die Hofmauer die Hofmauer die Hofmauer die Hofmauer
 Die Hofmauer die Hofmauer die Hofmauer die Hofmauer
 Die Hofmauer die Hofmauer die Hofmauer die Hofmauer

99
 Ich will in die Hofmauer die Hofmauer die Hofmauer
 Die Hofmauer die Hofmauer die Hofmauer die Hofmauer
 Die Hofmauer die Hofmauer die Hofmauer die Hofmauer
 Die Hofmauer die Hofmauer die Hofmauer die Hofmauer

100
 Ich will in die Hofmauer die Hofmauer die Hofmauer
 Die Hofmauer die Hofmauer die Hofmauer die Hofmauer
 Die Hofmauer die Hofmauer die Hofmauer die Hofmauer
 Die Hofmauer die Hofmauer die Hofmauer die Hofmauer

101
 Ich will in die Hofmauer die Hofmauer die Hofmauer
 Die Hofmauer die Hofmauer die Hofmauer die Hofmauer
 Die Hofmauer die Hofmauer die Hofmauer die Hofmauer
 Die Hofmauer die Hofmauer die Hofmauer die Hofmauer

102
 Ich will in die Hofmauer die Hofmauer die Hofmauer
 Die Hofmauer die Hofmauer die Hofmauer die Hofmauer
 Die Hofmauer die Hofmauer die Hofmauer die Hofmauer
 Die Hofmauer die Hofmauer die Hofmauer die Hofmauer

103
 Ich will in die Hofmauer die Hofmauer die Hofmauer
 Die Hofmauer die Hofmauer die Hofmauer die Hofmauer
 Die Hofmauer die Hofmauer die Hofmauer die Hofmauer
 Die Hofmauer die Hofmauer die Hofmauer die Hofmauer

Three men were yet more high, who on these trees were bound.
She thought the Prince's words, & then for grief would swoon.

97
Mel. p. 17. In Jesus Loving friend, &c.
Oas! said she, ist then this Profligate permitted?
He my Friend ovr power'd, & has him thus committed?
No! answer'd she, O no! I know my Hero well:
Him can no man subdue, no, not the power of Hell.

98.
He has of Death it self, the Sting once quite destroy'd,
And Vanish'd from the foes, as they him once annoy'd:
The Crowd which took him he did cast into the ground
With but one word, when first true to him was found.

99
It will I thither hast, & see what this has mov'd,
May amongst the Crowd perhaps find my Belov'd.
And if I find him in Distress among his foes,
I will assist him, or with him my Life will lose.

100.
I will not, as before, in all his trouble leave him;
Here shall no Grief, nor Death, nor Prince, of me bereave him.
There will I yet Resist the Sin unto the Blood,
Much rather I will Die with a right Champion mood.

101
Mel. A True friend came to see, p. 1.
He forwards nimbly went in hopes he there might eye him.
But she could not over in such a Crowd I part him;
O'er she nought could see, but foot as people tread;
She thrust in through the Press, and by the Crafty hand

102
He saw at first, the Mass, in the midst, & thier discover'd
How all his body o'er with clods of Blood was cover'd:
The hard begourged skin with streams did cause surprise,
And now pale Death was there seen fix'd in his eye.

103
His mouth was pale & brown, his thick purple Cheeks abates,
They had beauty lost, as fading flowers are used:
With platted Crown of Thorns which at above was fast;
All shew'd plain enough, as with the sword he had

104
 Sie sind und sind, die ich nicht losen will, sie sind
 Freund sein, das Comitz war die Comitz, die ich nicht
 noch besser was die Licht will, sie sind die Comitz
 die ich die Comitz, die ich die Comitz, die ich die Comitz

105
 Die Comitz, die ich die Comitz, die ich die Comitz
 die ich die Comitz, die ich die Comitz, die ich die Comitz
 die ich die Comitz, die ich die Comitz, die ich die Comitz
 die ich die Comitz, die ich die Comitz, die ich die Comitz

106
 Mein Gott! Mein Gott! Mein Gott! Mein Gott!
 alle die ich die Comitz, die ich die Comitz, die ich die Comitz
 Gott! Mein Gott! Mein Gott! Mein Gott!
 alle die ich die Comitz, die ich die Comitz, die ich die Comitz

107
 Die ich die Comitz, die ich die Comitz, die ich die Comitz
 die ich die Comitz, die ich die Comitz, die ich die Comitz
 die ich die Comitz, die ich die Comitz, die ich die Comitz
 die ich die Comitz, die ich die Comitz, die ich die Comitz

108
 Es denn die Comitz, die ich die Comitz, die ich die Comitz
 die ich die Comitz, die ich die Comitz, die ich die Comitz
 die ich die Comitz, die ich die Comitz, die ich die Comitz
 die ich die Comitz, die ich die Comitz, die ich die Comitz

109
 Die ich die Comitz, die ich die Comitz, die ich die Comitz
 die ich die Comitz, die ich die Comitz, die ich die Comitz
 die ich die Comitz, die ich die Comitz, die ich die Comitz
 die ich die Comitz, die ich die Comitz, die ich die Comitz

110
 Die ich die Comitz, die ich die Comitz, die ich die Comitz

Metod. o Gott die Comitz, die ich die Comitz

111
 Die ich die Comitz, die ich die Comitz, die ich die Comitz
 die ich die Comitz, die ich die Comitz, die ich die Comitz
 die ich die Comitz, die ich die Comitz, die ich die Comitz
 die ich die Comitz, die ich die Comitz, die ich die Comitz

104
 His Hands and Feet bor'd through, & springs the from was flowing,
 And round about the Cross the purple gore was straving:
 Pitch-darkened was the night, y^e ¹⁰³ ~~horrors~~ Light withdrawn,
 Ashamed to see y^e works of such a murdering Crew.

105.
 The High-surprised Soul was now with fright astonished,
 Her senses, Speech, & sight, were all from her quite banished:
 She thought she knew the man, & yet she did mistrust,
 Because he was so charg'd; then out in Cry he burst,

106.
 O God! my God! wherefore hast thou me so forsaken?
 As she the voice did hear, she found her not mistaken:
 As he to God so cry'd it was all her Doubt away,
 O yes it is my friend, said she, it is my joy.

107.
 As she this scarce had said, she straight was seiz'd with fainting,
 Her now quite weakened strength was altogether wanting:
 Then straight she lost her sight, her speech, her sense and all,
 Her weakened body then down by the Cross did fall.

108.
 Her face did chance to fall, and in his blood was lying,
 Which now congealed was) as would it be supplying
 With a cold kiss there to, but the cold kiss so rife
 Awaken'd in her a new supply of Life.

109.
 To come she to her self, and when her Eyes were open
 She saw Him, on whom was no life more to be hopey:
 Tho' He was Her own Life, & whom she lov'd so well
 That she desir'd in Death, by him also to dwell.

Eleventh Part.

Met. In Jesus loving friend, &c. p. 17.

110.
 He said, with weakened voice, so have I lately found him,
 In whom my Soul doth love, but how they did wound him?
 But

Driffen an dem Creutz! und ringend mit dem Tode!
 Woher den Tod laßte Gott in diesem Noth!

§ 13.

Wolan mein Bräutigam! Ich hab mich ganz ergeben!
 Ich hab mich dem Tode, mein Leben übergeben!
 Es wird dich, Herr in mir dein Tod weil ich dein Glied!
 Und du mein Bräutigam, mein Lieber, du wirst mich nicht lassen!

§ 12.

Wenn du mich nicht verlassen hast! Wenn du mich nicht verlassen hast!
 Weil ich dich in dem Tode dich dich, du mein Bräutigam!
 Ich hab dich, Herr in mir dein Tod weil ich dein Glied!
 Und du mein Bräutigam, mein Lieber, du wirst mich nicht lassen!

§ 13.

Und schick mich zu dem Tode! Und schick mich zu dem Tode!
 Ich hab dich, Herr in mir dein Tod weil ich dein Glied!
 Und du mein Bräutigam, mein Lieber, du wirst mich nicht lassen!

§ 14.

Wenn du mich nicht verlassen hast! Wenn du mich nicht verlassen hast!
 Weil ich dich in dem Tode dich dich, du mein Bräutigam!
 Ich hab dich, Herr in mir dein Tod weil ich dein Glied!
 Und du mein Bräutigam, mein Lieber, du wirst mich nicht lassen!

§ 15.

Wenn du mich nicht verlassen hast! Wenn du mich nicht verlassen hast!
 Weil ich dich in dem Tode dich dich, du mein Bräutigam!
 Ich hab dich, Herr in mir dein Tod weil ich dein Glied!
 Und du mein Bräutigam, mein Lieber, du wirst mich nicht lassen!

§ 16.

Wenn du mich nicht verlassen hast! Wenn du mich nicht verlassen hast!
 Weil ich dich in dem Tode dich dich, du mein Bräutigam!
 Ich hab dich, Herr in mir dein Tod weil ich dein Glied!
 Und du mein Bräutigam, mein Lieber, du wirst mich nicht lassen!

§ 17.

Wenn du mich nicht verlassen hast! Wenn du mich nicht verlassen hast!
 Weil ich dich in dem Tode dich dich, du mein Bräutigam!
 Ich hab dich, Herr in mir dein Tod weil ich dein Glied!
 Und du mein Bräutigam, mein Lieber, du wirst mich nicht lassen!

But here upon the Cross! and striving now with Death,
 Forsaken too of God in this his latest breath.

111.

Tell then my Bridegroom Dear, to whom my self I've given,
 I cannot without thee, enjoy a longer living!

Thy Death does work in me, for thy member stand,
 And Thine my Head, & Life, therefore with thee I'll die.

112.

Now am I well content! now am I well provided,
 Now of also in death, from thee am undivided:

The Death did me fright, when I liv'd by thy name,
 The same is now my joy, since thou art dying here.

113.

And should I not with thee, my Life, now Death endure:
 Since thou hast dy'd for me; and me life to procure

Canst in the Prince's Realm, without thy Father's night,
 And since thou hast for me, thought thy own Kingdom light.

114.

O strange unheard of Love! O Faithful to a wonder:

Who follow'd me when I was no repentance under:

For my degenerate fall, not yet observ'd in me:

So follow thou, O Death, O faithful Lover, thee.

115.

O Favour, part of Grace! which me so soon erected,

When I so oft did fall, after I thee affected!

Yea when thou even wouldst not suffer death for me,

I did thee then forsake, and thou not true by thee.

116.

But now I stand to thee with firmer Resolution,

Thou who now dost my Death with innocent effusion!

I now my life do hate! I wish thy death to me!

I will deny my self, but no more deny thee.

117.

I seek not, as before, by thee Refreshment wholly,

In Night, within my bed, but the Grace (say I)

thy

My Resting place shall be: and now I think it good, 53.
That I there fall asleep, by thy feet, I thy Rod.

118.

Mel. A true friend came to see, p. 1.
After the soul with him, to Die was now concluding,
And highly was content, she then found death intruding.
And partly ended had her high LOVE song, at most,
Her Dear Cry'd once more loud, & then gave up Ghost.

119.

He saw the last End of her souls own soul with aking,
And was her self there with most favourably partaking.
Lord my Spirit I do commend into thy hand
And she, and took thereon with him a blessed

END.

Last Part

To the Enlightned, souls, yet in y^e first Love.

120.

O souls who from the Love of this world are awaken,
Ye who most truly have of the Lords Love partaken:
Ye, who have in your selves, the Lord in his dear light
Beheld as in a Glass, with an uncovered sight;

121.

See you how this poor Soul her Countenance dejected,
After the Bridgroom had her inwardly embraced:
See you how she has Err'd! see how she's gone astray
After she had resolv'd to wedd the Lord alone.

122.

Judge not before the time, nor too soon the offender!
Deal in mercy with, and spare her but tender:
I let but judge in you the Love that's true & right,
Or else your clear light will be turn'd to darkness.

123. Absolutely

123

Es kommt das Gott kühn der so Paul Magier
 Gedichte freilich aus Minderbarkeit
 Es kommt wie einem die Gott loben auf der Welt
 Der aber anders zum besten verwilligt sind.

124

Nein ich bin es nicht selbst aber nur Geschehen
 So sanft das ich noch lebt mir in der Kinder Jahren
 Es hat mich zwar verlassen das Leben das ich
 Allein der andern Weltung mich gabe.

125

Es ist das die Paul im Leben Kinder Jahren
 Das ich gar wunderbar verfassung selbst haben
 Allein die Welt mich nicht was? warum? wofür?
 Das glück ich würde dem in allem Vergessen.

126

So ist die das die Welt. Ich danke sie nicht
 Das ich die Welt allein verstand mich offen
 Die Welt mich nicht die ich, das ich, das ich, das ich
 Die Welt mich nicht die ich, das ich, das ich, das ich.

127

Im Fall ich aber in Welt der so Paul Magier
 Die Welt mich nicht die ich, das ich, das ich, das ich
 Die Welt mich nicht die ich, das ich, das ich, das ich
 Die Welt mich nicht die ich, das ich, das ich, das ich.

128

Die Welt mich nicht die ich, das ich, das ich, das ich
 Die Welt mich nicht die ich, das ich, das ich, das ich
 Die Welt mich nicht die ich, das ich, das ich, das ich
 Die Welt mich nicht die ich, das ich, das ich, das ich.

129

Petrus Brief an Paul

Die Welt mich nicht die ich, das ich, das ich, das ich
 Die Welt mich nicht die ich, das ich, das ich, das ich
 Die Welt mich nicht die ich, das ich, das ich, das ich
 Die Welt mich nicht die ich, das ich, das ich, das ich.

123.

54.

Knowledge too that God, this Soul did keep, & guide her,
 And that he did this Soul, oft wonderfully lead her:
 Know, all those who love God, their Sin, which they detest.
 A every other thing, must all work for their best.

124.

But if you know this, and have no experience of it,
 Think that you yet live in Children's years beneath it.
 Indeed the first Days Glance has you enlightened,
 But still the finishing remaineth from you hid.

125.

This Soul did also know, in childish years, more over
 That she Temptations hard, and Trials too must suffer:
 But still she knew not How? What? Why? nor yet wherefore,
 She thought she still should be, in all a conqueror.

126.

So is she too at last; now knows she from beginning,
 That none but her dear Lord, were tempted without seeing.
 She gives the Honour Him; & thanks him for the same.
 She sees that she deserves Rejection, Hate, and Shame.

127.

But if you still will have her faults exalted, even
 Because that nine times more to Her, than yours forgiven.
 So grant her this also, Judaea chief place to have.
 And first Rabbits said to Jesus by the Grave.

128.

Let the Cock then Crow, since the Rock must be crying,
 The morning Sun will be thrice stronger on hanging:
 So will the Love, in him yet thrice as high proceed,
 And Him as Pastor bid His Sheep to keep and feed.

129.

Think, the beloved once a shepherd quite destroyed,
 And the Lord's Sheep by fraud to his own house conveyed:
 But yet this Sheep did hear the wise King Solomon
 Who peaceably did reign upon his father's Throne.
 David is a beloved. 130. David

130 David Herrken geliebt
 Inmitten des Vosses man sagt soll Gomer die den verlor
 Knecht des Vosses nicht auf der Knecht sein
 Das will ich Gottes Geist ab der Knecht sein
 So wand die ganze Welt der Knecht sein

131
 David der Satanas im Moses Knecht sein
 Weil er ein Mal am Feld von Gomer die den verlor
 Altes und sein Knecht der Knecht sein
 Sind der die Knecht sein

132
 David der Satanas im Jesus der Knecht sein
 Weil der Knecht sein
 So wand die ganze Welt der Knecht sein

133
 David der Satanas im Jesus der Knecht sein
 Weil der Knecht sein
 So wand die ganze Welt der Knecht sein

134
 David der Satanas im Jesus der Knecht sein
 Weil der Knecht sein
 So wand die ganze Welt der Knecht sein

135
 David der Satanas im Jesus der Knecht sein
 Weil der Knecht sein
 So wand die ganze Welt der Knecht sein

136
 David der Satanas im Jesus der Knecht sein
 Weil der Knecht sein
 So wand die ganze Welt der Knecht sein

130.

55.

Think, how the sleeping Saints had once their faith forsaken,
 And dare not show themselves, for fear of being taken.
 Yet Gods spirit did fill them all, tho they were hid,
 And all the world by them, enlighten'd.

131.

Think, how that Satan once for Moses's Corps contended,
 Because He, by the Rock in faith had once offended:
 Yet God did him, Himself ^{enter} on Nebo's land,
 And let the Disciples see him bright on Tabor stand.

132.

Think how that Satan stood on Joshua's right side, blaining
 before the Angel, & with filthy cloths him shaming:
 Tho he was as a Brand cleav'd from the fire,
 And Jerusalem built with the Elected choir.

133.

And what did Satan there, for all his Contention:
 The Lord did hide and shew him, for his bold pretension:
 From Joshua's side took, what God before had look'd
 And him with Mitre, & with Priestly Garments cloth'd.

134.

Will you then justify him? will you use Contradiction
 Among those who love the crown of death through affliction:
 Since she has Err'd, John, wounded, faint, smother'd,
 Her inward Beauty too with his body was cover'd.

135.

If fear your selves much more, while you yet stand & sit
 And in the holy fear, that you may safely enter!

Like as a black night does the brightest Day devour,
 So may your Light also in Darkness hide its Power.

136.

And since we have the weight oth working Days bear-
 Can we only, be such exchanges comparing:

But when we in Death stand on the end of a path, then
 Will first of all in us the Lord's Day begin.

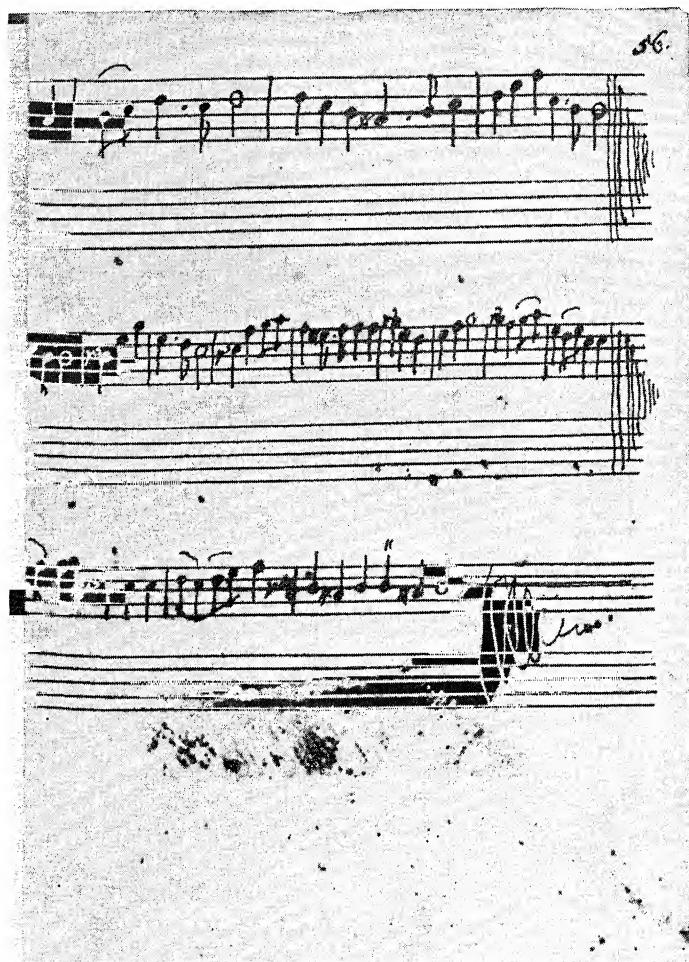
137.

The image displays three staves of handwritten musical notation, likely from a manuscript. Each staff begins with a treble clef and a key signature of one flat (B-flat). The first staff contains the lyrics "Barr pferm unnen, isbin ins Reinspenn. etc." The second staff contains the lyrics "Was frag ich nach der Welt. etc." The third staff contains the lyrics "O gott der frommer gott. etc." The notation is in a historical style, with various note values and rests. The paper is aged and shows some staining.

Barr pferm unnen, isbin ins Reinspenn. etc.

Was frag ich nach der Welt. etc.

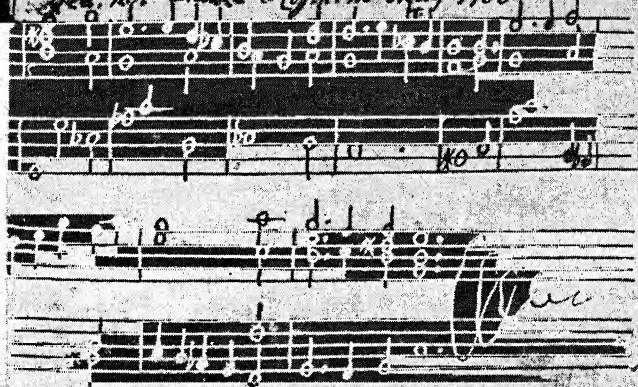
O gott der frommer gott. etc.



A Loving Moan of the Disconsolate Soul in the Morning Dawn.

57

Or, from the Will's Rising, falling, & still stand-
ing, in Christian warmers, how's very weak, in a small
pen, not unlike a Cyp. in May 1706.



Contents.

The Soul does desire
To have Nuptial fruit,
But as she rose hieer
To soon in pursuit,
The Bridgroom, slept from her, & left her alone
She wishes to be perfect Resigned, in moan,
So finds she then lastly that most blessed one.

Here lye I, submissive
And weak, in a shrine;
O'er come and made passive
With the sweetest pain:

I think

Ich bin der bleibenden Liebster Maier
 alle was ich dir schenke wird dir zugethan
 und dir's gar brüderlich selbe thun sein.

2

Ich mach ich mich freier
 Ich mach ich mich freier
 Das ist das freier

Ich mach ich mich freier
 Ich mach ich mich freier
 Ich mach ich mich freier
 Ich mach ich mich freier
 Ich mach ich mich freier
 Ich mach ich mich freier

3

O Mädchen Lieder!
 O Mädchen Lieder!

Werden, wer werden
 werden, wer werden

Werden, wer werden
 Werden, wer werden
 Werden, wer werden
 Werden, wer werden
 Werden, wer werden
 Werden, wer werden

4

Werden, wer werden
 Werden, wer werden

Werden, wer werden
 Werden, wer werden
 Werden, wer werden

Werden, wer werden
 Werden, wer werden
 Werden, wer werden
 Werden, wer werden
 Werden, wer werden
 Werden, wer werden

5

O Lieder, der Lieder
 O Lieder, der Lieder

O Lieder, der Lieder
 O Lieder, der Lieder
 O Lieder, der Lieder

O Lieder, der Lieder
 O Lieder, der Lieder
 O Lieder, der Lieder
 O Lieder, der Lieder
 O Lieder, der Lieder
 O Lieder, der Lieder

I think on the Blooming of that lovely May, 58.
Where I my Beloved shall ever enjoy;
And this brittle Flut for a New do away.

2.
The more I'm submissive,
The more care I take
From being seductive
By the crafty Snake;
To yonder Crystalline, Clear world to go,
There where the Davidish, Conquering Hero
Will lead me into his Triumphant-Tent too.

3.
O Torment of Loving!
O Plague the most sweet!
Prolong, with removing
The Day no more yet!
But shorten the time! let the hour draw near!
Think on thy most gracious true Promises Dear;
And make it before the whole world appear.

4.
Thou most hidden Manna,
Whom I best have in me!
O see how thy Manna
Is grieving for thee!
O Hear but her fervent Prayer in this place!
See how for great Troubles Tears flow down her face!
And Thee, her own Eli, intreating for Grace!

5.
O Spread out thy Garment
Thou Heir of Ruth!
Press in for prefigment
The Seal of thy Truth!
Awake thou! and make thou the world in me;
My God! see the Manhood is joined to thee!
I Rest not until thou hast made it quite free!

6
 Return, Eldest
 thou hast me known
 As servant, projected
 the Love on me bestowed
 In Labors family, to me Ewing, sworn
 Beg thee give Children, with prayers most dear,
 That I not ungrateful, ashamed fall asleep.
 7 Reck'd is a sleep.
 Thou hast me first, loved
 With fidelity
 How have I behaved?
 Be gracious thereby!
 Joy of ring for sinners, my faults do away!
 Let me the former good follow on joy
 And have with my former some portion I pray
 8
 I Rightly thus, tired
 Am fainting for grief!
 I Rightly despoised
 Am under in strips
 When me yet when I remember the Love,
 Which formerly always was new from above,
 And yet doth it in me still patience move.
 9
 I thank thee, Father
 for thy Love which hath,
 (When I chanced to waver)
 Had me in the Path
 That I should not go to the left hand, or right,
 This groundeth the Love in me firmly, with might,
 That I shall once see thee my chiefest delight.
 10
 Love gives the Ascendant
 In Prayers Eye w/d.
 Shall be my Ascendant
 When I am accused.
 From Sparks of Love she can make flames to arise,
 The weary and sick, she as Mother supplies,
 And for those a dying, she life doth devise.

11.
 Du Will mich Erfillen:
 Ach War ich mir sein!
 Ach Höre mein Willen,
 mich still sein sein!
 Denn ich dich wollen geseht in mir,
 dich mein dich selbst dich selber ansehe
 dich selbst dich selber ansehe in dir!

12.
 Rabbuni! mein König
 Lasse mich dich!
 Lasse mich dich!
 Lasse mich dich!
 Lasse mich dich!

13.
 Rabbuni! mein König
 Lasse mich dich!
 Lasse mich dich!
 Lasse mich dich!
 Lasse mich dich!

14.
 Ich meine dich finden
 Ich meine dich finden
 Ich meine dich finden
 Ich meine dich finden
 Ich meine dich finden

15.
 Mein Herz ist mein König
 Mein Herz ist mein König
 Mein Herz ist mein König
 Mein Herz ist mein König
 Mein Herz ist mein König

16.
 Mein Herz ist mein König
 Mein Herz ist mein König
 Mein Herz ist mein König
 Mein Herz ist mein König
 Mein Herz ist mein König

60

She also would fill me
 O were I but Clean!
 O could I once fill me
 this willing of mine!
 O Thou who createdst this willing in me
 By thy Truth, I beg that it fructify maybe,
 That both be for ever united in thee!

12

Rabuni! most Royal, (The Lord appeared)
 touch Body and Soul;
 Let me, the unloyal
 press in through the Hole
 Through which from thy Adam the Life did divide,
 But let me assume it again, in thy Side
 That I bring thee Nuptial fruit while I abide.

13

Rabun' my desire
 Why shyest thou me?
 Wilt thou ascend higher (The Lord with drew.
 so take me with thee;
 Oh hear I on being the the most pensive NO;
 How long! o how long shall I with out thee go!
 This so sudden parting brings wretchedst woe.

14

I thought to Recover
 the Comfort again;
 But still I must hover
 in Frost and in Pain:
 Since his absence doth me now Inwardly grieve,
 Who did unexpected this Gift me give,
 But now again left me to Hope and believe.

15

Again I Submissive
 lye here in my Shrine
 What has me omiffive
 occasion'd this pain?
 As soon as my Will to dye its consent gave
 Sh'ld I, O Joyful! the Gift I should have;
 There would I recover my Life by the Grave.

16 But

16.

16.
Loch, Laß mein Weib
sich einem Euseb,
und alß der Miller,
sich einem Vosselß;
Laß dich uffheben, dein Leben fruchtbar
dem sich ist mit einem den Erbkinder 179
und Proben Erbkinder den Erbkinder 179

17

17.
 Stillig yppelst!
 Was viele mich rufen?
 O fiedlig Arraegh!
 Was viele mich sel?
 Die leagst geyngam dordhan pa' Thomie (Psalm 88,
 Laim loben dat ist des minn wieter Geyngam. + singt
 Am deag ja misst der ankunfren Thomie.

18.

18.

Milington! if I lay
myself under an,
and of us possidage
I long of I lay
And wonder if I lay, & I make my own:
and don't see mine a willow my friend I lay;
I would mine be my gay ball I lay.

19

34.
 Ich will mich in die Welt
 Gern selber begeben
 So will ich für mich
 mit mir selbst
 So will ich an Klopfen mich haben und sorgen,
 (Es ist der Vater die Kinder wohl zu
 Es wird mich mit der Welt in ganz zu lassen
 35.

20.

28.
Joseph ist am Reigen
des Todes fast; doch
sind kein Licht mehr
in seinen Augen;

16.

61.

But as my will dying
 a little arose
 From Inward still lying
 came from its repose,
 There sunk I down deeper, my Life he went up:
 Now See I lamenting this Crucifying Cup;
 And dying, Repenting the evillest swap.

17.

O Rightly thus planged!
 Where will thou now Rest?
 O faulty Degraded!
 Where seekst thou thy best?
 Thou lyest afflicted in Grief and Dismay (Job: 22-9)
 Thy Life is now from thee again took away;
 Accuse not the just one who left thee this day.

18.

In no wise! but blaming
 my self, now in vain;
 Yet tho' I'm complaining,
 I'll venture again
 To Hope, and Intreat him to remember me:
 And could my will only but settled be,
 My Lord, and my Life I then quickly should see.

19.

Yet since I know whither,
 and where is his Place;
 So will I hark thither
 with speediest Pace:
 There will I with Knocking, and Praying begin,
 A Father will let his own Children come in;
 He'll grant to me, Penitent, Grace from within.

20.

But as I am Mortal
 and subject to Death,
 And can't reach the Portal
 of the Angelick hilt;

Therefore

Daß ich dich verlassen nicht darf ich weiß
und daß ich dich nicht verlassen zu dürfen
darf wird aus dem Tod der Liebe und Leben.

8

21.

O Jesu mein Leben!
mein Heil! mein Gott!
Inmitten aller
Engeln und Heil!

In Ihren allmächtigen Armen so pfeich,
dass meine Bedürfnisse Euch anlaich,
und segest den sterbenden Seelen so pfach!

22.

22
Aufbau und Grad
nach dem Zusammenhang!
Was heißt es der Grad
für welche Stoffe?
Aufbau der Elemente des Stoffes!
Wie soll je geknüpft werden wie erst?
Sollte man den V. der beiden Teil!

23.
 Good Lords all killing!
 I'll pay no more guilt!
 I'll do no more killing,
 nor feel any guilt!
 Join With, I'm not much killing now!
 I'll do no more killing, I'll do no more guilt!
 I'll do no more killing, I'll do no more guilt!

[illegible]

I have been thinking of you
 and how you are
 I hope you are well
 I have been thinking of you
 and how you are
 I hope you are well

Therefore shall my spirit then after him go,
And so if he can be brought down here below:
So shall out of Dying, the Life again grow.

62.

O Jesus! my Living!
my God, and my King!
To whom I've me given
in Life, and Death's sting.
Thou in whose all-hearing Ears soundeth all what
This my poor creature, first before thee has brought,
And keepst the suffering, and suffering estate.

O look thou with favour
yet once more on me!
Since this bad Behaviour
I have then ^{never} ~~can~~ be:
O have thou ^{my} ~~my~~ ^{sin} ~~sin~~ in this grievous need,
Thy merc' might forgive, in kindness be lend:
Deliver me from the Destroyer with speed.

With Reason I suffer,
I have it deserv'd!
Thou shalt my Will offer,
with patience ^{proportion} ~~proportion~~!
Thy Will then within me, be even most nigh,
Untill mine upon thine does fully rely,
That nothing may sink it, or raise it more high.

Did by thee O Christum
my ^{my} ~~my~~ ^{pre} ~~pre ^{vail} ~~vail~~,
lower ⁱⁿ ~~in~~ ^{thy} ~~thy ^{hand} ~~hand~~,
in ^{thy} ~~thy~~ ^{hand} ~~hand~~ without fail,
O Endlessly faithful! I must then admire!
If we beg an End; thou dost it retire,
But giv'st us the Good without any delay.~~~~

So will I then ^{let} ~~let~~ ^{me} ~~me ^{have} ~~have ^{thy} ~~thy ^{own} ~~own ^{free} ~~free ^{hand} ~~hand~~,
And over me let ^{thy} ~~thy~~ ^{own} ~~own ^{free} ~~free ^{hand} ~~hand~~,
Therefore ^{thy} ~~thy~~ ^{own} ~~own ^{free} ~~free ^{hand} ~~hand~~,
Give Presents, or take them; bring Joy, or bring his,
If I can but have thee, thy Will may be his.~~~~~~~~~~~~~~~~~~

2. Loos und allgeringeres Land

[illegible]

Metod. Was Gott nicht beschneidet

[illegible]

The words divine which have
 been of such great use to
 the world in general, and
 to the church in particular
 are now being brought
 to the world in a new
 and more complete manner
 than ever before.

A Comfortable & Encouraging Song; 63
Made intentionally for two longham widows:
But here for common good, something altered
By occasion of a great Cold which seized me
in July 1706.



When will thou, Comfort of my Soul,
In kind degrees brook me?
For that this bitter, Deadly Cold
Allnight to Death does press me
I hope and wait,
And in a while
Expecting of thee my Comfort,
When wilt thou sweet Comfort,

So many Anguish filling years
In waiting I have bary'd,
But Oh! for now, as truth I fear
That I shall not be bary'd,

My self by thee
At thy Right hand I'm pleas'd
And with the Righteous to dwell

3.
 My stature groweth Pale and Cold,
 My strength has me forsaken;
 In my best years I am grown old
 Since I can't overtake him,
 Whom he has lov'd,
 But now has griev'd
 In that he does decline me;
 Therefore I needs must pine me.

4.
 This Restless Longing is the Snare
 That makes me deeper sinking;
 I doubt I am out of his care
 Of whom I'm always thinking.
 The silent smart
 Does break my heart:
 O God! whom shall I't utter;
 This Plague so sweet and bitter.

5.
 You Salern's Daughters! Nymphs of State!
 If you can him be spying,
 I beg that you to him relate
 The Danger I am lying;
 But Promise true
 That's ever new;
 By strongest Bonds of loving,
 Till he, to me be moving.

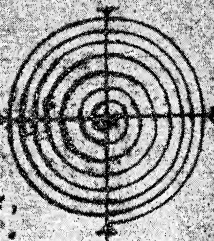
6.
 But you that have done even as I,
 And lost your life with Languor;
 Who feel the King of Death, thereby
 The highest Torment and Anger;
 How judgment Right
 Of broken Right
 Doth you awake with anguish,
 So that your life doth languish.

7.
 However! This I say yet true,
 Let's therefore not despair.

That God his goodness still is new,
 And heareth all our Prayer:
 In his judgments,
 His heart relents;
 In mercy he'll Relieve us.
 His Fathers Arms receive us.

8.

It is the Fathers wisdom so
 To Exercise his Children;
 For them in Right way, Right to go,
 And off them to bewildern
 Till they're quite clean
 In heart and mind,
 And then shall come nigh him,
 And ever more be by him.



Then shall they be quite one with Him,
 And with his Son One making;
 And of his splendid Godhead beam
 On Earth, here, be partaking:
 And their Bridgroom,
 Their God his Lamb
 Will there himself Receive again,
 And never more will leave them.

9.

Therefore let's be in these Right ways
 With Courage farwinded flying,
 And on the Bloody Conquest-Days
 With Red-hot Eyes be seeing:
 When wee upon
 This way go on,
 We find the Bridegroom first,
 Then Rise ye up to Conquest.

10.

Rise! Rise! O you elected One!
 On Christ his Death Renew you.

At right

Afright not for the Master groans,
God will the Conquest give you:
Arise! go out
From sinful pent:
God will with Honour crown you,
And for your labours own you.
Keep in remembrance Jesus Christ!
Look not back nor be sorry!
Remember how thou purchas'd bist!
No blow's thy eternal Glory,
The strife thou hast
Is quickly past,
Then endless Joy does offer:
Therefore a little suffer.

The 121 Psalm of David.
Comfortably paraphrased, out of the 1. & 2. command.
Ariaza Roseworth, Bamberghy tower hill.

1.
 When in Distress and need I lift mine Eyes above
 Unto thy Mountain-top, with Rathings and Beliefs;
 Then, Lord, thy Call I hear,
 And I need not sigh nor grieve, but joyfully retire.
 2.
 The Holy and Defenceless Spirit of God that
 dwells within the Christian, is the same as the Holy Spirit
 that dwells in the Church, and is the same as the Holy Spirit
 that dwells in the world, and is the same as the Holy Spirit
 that dwells in the universe.

6
Thou makest that my feet do neither slide nor stum
Thou leadest me thy self, & in thy Pathe dost guide me,
and shewest me the way
When World, Death, & Devil with snares & Gens abide me.

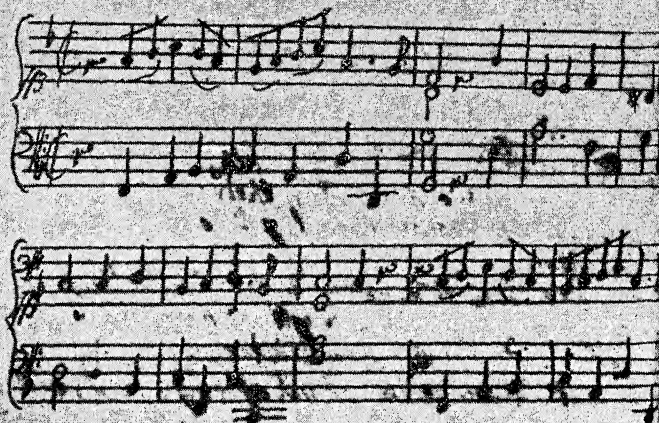
7
Keeper of Israel, thou sleepest & slumberst not;
Thy Eyes both Night & Day are always open
Who seest
To thy Cross banner hat' Blood, Jesus, written.

8
The Lord says, let overtake me
Thy Highest power, who is my Right defence
Then shall I
O mine Loving God, I shall be glad to see thee.

9
When in my joyful days the Sun with Beams comes up
Or Fearous in the Night, the Moon shall be to guide me
Lord, light to stand on by
And with thy Beams do shine on me most rightly.

10
The Lord preferreth me above all men
Especially my soul ever I shall be near
From Death, Fear, and Sorrow
That so henceforth I may be ever near thee.

11
And when thy Plagues shall be upon this world,
Grant that I may in thee, depart from all sorrow;
And joyful Rise again
Then Lead thou me above, into thy Joy, & Glorie!



Ich will dich nicht verlassen
 den treuen Gatten
 den ich so lieb habe
 und der mich absonder
 von andern hat

Ich will dich nicht verlassen
 den treuen Gatten
 den ich so lieb habe
 und der mich absonder
 von andern hat

Ich will dich nicht verlassen
 den treuen Gatten
 den ich so lieb habe
 und der mich absonder
 von andern hat

Ich will dich nicht verlassen
 den treuen Gatten
 den ich so lieb habe
 und der mich absonder
 von andern hat

The Best Choice

I love my ¹ best quite dearly
 The friend that's true to me
 No other path my heart will follow
 Through life's rough, stormy sea
 No man can
 For me—no man can
 Who's true to me

His hand is true to me
 & true to me
 No man can
 My heart is true to me
 No man can
 No man can

2.
69

My ear shall to his voice alone
 With ear — with earnestness apply it,
 And when a stranger brings his own
 I straight — I straightway will deny it.
 A man cannot
 With ~~his~~ lot ^{Grateful} lot
 Two ad — two adverse parties follow
 To seek me Jesus hathow.
 How Heart Refreshing good does smell
 His na — his noble love out flowing,
 And should I then another well
 Could feel — could follow ere I'm going
 Sometime obey
 When his way
 To fol — to follow him most dearly
 With the beloved party.
 The Task of his sweet love I keep
 Which has — which has my heart renewed,
 She has numbered me from sleep
 My cry — my crying heart beloved
 O Jesus Christ
 In one place yet
 The full — the full love Jesus displaying
 No longer to delaying
 The Magnet-needle swing goes
 When from — when from the pole attracted
 And takes before quite no return
 Till He — till He has His beloved
 And joins my heart
 With his love Part
 He touched — it touched by his flowing love
 Therefore this — therefore this

7. Hof
Und ob die Sonn der Nord-Flur
Im Himmel Wogert Troben
Und es an d'förm Wallen
Sich is der im Wogeln
Der warmen Luft
Dann an yst
Will sich nur zu der Wand
an allen d'förm Enden

8
Aber sand für in d'ne Himmel
Dann meine fester zu der fester
Und es fester d'ne Himmel
Aber sand für in d'ne Himmel
Aber ob die Sonn
Im Himmel Wogert
Es wird sich abgelegen
Es ist mir d'förm

9
In d'ne Himmel d'förm d'förm
Es ist sich d'förm d'förm
Aber sand für in d'ne Himmel
Aber sand für in d'ne Himmel
Aber sand für in d'ne Himmel
Aber sand für in d'ne Himmel
Aber sand für in d'ne Himmel
Aber sand für in d'ne Himmel

70
 And tho thou art, like the North Star,
 In Hea—— in Heaven altified,
 And I on Earth so distant far,
 I'll fol—— I'll follow, undenyed,
 Still thee my Light,
 And my Eye sight
 Shall still—— shall still be turned to thee
 From every place, and woo thee.

8.
 At Distance yet I hear thy voice
 When my—— when my Heart can but reach thee
 And I again observe the choice
 Which thy—— which thy dear Mouth does teach——
 And the thought has on
 In Heavens Thron
 From me—— from me at such a distance,
 Thou'rt present with assistance.

9
 The Needle can no more be said,
 But loof—— but loofeth quite her station
 If she, with fat, be only swayed,
 Of Poles—— of Poles it has no motion.
 So shall my sight
 No other Light
 Nor Love—— nor Love again betide me,
 But only Thine shall guide me.

JUSTUS FALCKNER, HYMNOLOGIST, MUSICIAN
AND FIRST CLERGYMAN ORDAINED
IN PENNSYLVANIA

JUSTUS FALCKNER was the younger brother of Daniel Falckner,* a leader in the Theosophical Brotherhood in Europe as well as on the Wissahickon, and accompanied him on his return to Pennsylvania, after a successful mission to Europe, in August, 1700. His father, Rev. Daniel Falckner, was the Lutheran pastor at Langen-Reinsdorf near Crimmitschau, district of Zwickau in Saxony, where Justus was born November 22, 1672, and where his grandfather, Rev. Christian Falckner, also Lutheran pastor, had died November 5, 1658. Maternally as well as paternally his forebears had been clergymen.

The Falckner brothers were educated as theologians in the expectation that they would follow their sires as ministers of the Lutheran faith, and Justus was first a student at Leipsic, under the distinguished philosopher, Thomasius,† and later at Halle where he matriculated in 1693. It was at Halle that he cultivated the art of hymnody as an outlet for his spiritual aspirations, following the Lutheran standards based indiscriminately on Scripture, the Latin and Hussite hymns and popular folk songs. That at Halle he was in intimate association with the eminent German Pietist, August Herman Francke,‡ who was

* For account of Daniel Falckner, *vide* Sachse's *German Pietists in Pennsylvania*, 1694-1708; Daniel Falckner's *Curieuse Nachricht von Pennsylvania, Anno Dom 1702*, and Schmauk's *Lutheran Church in Pennsylvania, 1638-1800*.

† Sachse's *Memorial of Justus Falckner*, p. 15, for portrait and brief sketch.

‡ *Ibid*, p. 16.



Academicus Hallensis.

A STUDENT AT THE HALLE UNIVERSITY, 1698-1700.

Justus Falckner

From Sachse's *Justus Falckner Memorial*

his preceptor in oriental languages, is shown by Francke's incorporation of several of Falckner's hymns in his revised hymn-book, the *Geistreiches Gesang Buch*, Halle, 1697.

The most noted of the Falckner hymns, *Auf! ihr Christen, Christi glieder*, a stirring composition, of eleven stanzas of six lines each, well calculated to arouse the religious fervor of the worshipper, is found on page 420 of the original edition, set to the melody of *Meine Hoffnung stehet feste*. Dr. Sachse, in his *Justus Falckner, Mystic and Scholar, Devout Pietist in Germany, Hermit on the Wissahickon, Missionary on the Hudson. A Bi-Centennial Memorial of the First Regular Ordination of an Orthodox Pastor in America, done November 24, 1703, at Gloria Dei, the Swedish Lutheran Church at Wicaco, Philadelphia*, says of it:

"Originally the hymn was designated, 'An encouragement to conflict in the Christian warfare,' and was retained by Freylinghausen in the make-up of his *Gesang Buch* of 1704, but in subsequent editions it was relegated to the *Anhang* or appendix. Thus in the edition of 1731 it became hymn No. 634, p. 769.

"From the very outset the hymn came into extended use in both Europe and America. It became a favorite hymn with the so-called separatists, or dissenters from the orthodox church, and was incorporated into their hymn-books; a prominent instance being the *Davidische Psalter Spiel der Kinder Zions*, Berlenburg, 1718. This was the first distinct hymnal published for the use of the Separatists.

"In America it was incorporated in the celebrated *Zionitischer Weyrauchs Hügel*,* of the Ephrata Community (Saur, 1739, hymn 395, page 444); also in the *Kleine Davidische Psalterspiel der kinder Zions* (Saur, hymn 38,

*The first book printed by Saur. For account of it see the *Deutsche Pioneer*, vol. viii, pp. 47, 475.

page 41), and a number of other early American hymn-books. It is also to be found in the Manuscript Hymnal of the Zionitic Brotherhood, which is known as the *Paradiesische Nachts Tropffen*, 1734 (Hymn II, p. 6).^{*} This hymn, after a lapse of two centuries, is still used by nearly all the Protestant denominations in Germany, and is retained in their hymnology in America as well, the latest instance being its retention by the Lutheran Church of the United States in their new German *Kirchen Buch*, wherein it is hymn 331. Especial attention is called to it in Stip's *Unverfälschter Liedersegen* (Berlin, 1851).

"Julian, in his Dictionary of Hymnology, mentions the following translations into the English language: 'Rise, ye children of Salvation' (omitting stanza four) in Mrs. Bevens' *Songs of Eternal Life*, 1858, page 10. Three cantos have come into use, the translations of stanzas one, three and nine, in Dr. Pagenstecher's collection, 1864; of stanzas one, five, nine and eleven in the English Presbyterian psalms and hymns, 1867; and the Temple Hymn-Book, 1867; and stanzas one, five and eleven in *Laudes Domini*, New York, 1884.

"Another of his hymns is *If our all on Him we Venture*, a translation of stanza three, as stanza two of hymn No. 1064, in the supplement of 1808 to the Moravian Hymn-Book of 1801. Still another celebrated hymn attributed to Justus Falckner is:

O Herr der Herrlichkeit
O Glantz der Seligkeit,
Du Licht vom Lichte,
Der Müden süsser Saft,
Des grossen Vater's Kraft,
Sein Angesichte.

^{*} Collections of the Historical Society of Pennsylvania.

This hymn was also printed in the *Weyrauch's Hügel* (No. 475, p. 540) and Saur's *Psalterspiel* (No. 361)."

The length of Falckner's academic and theological term at Halle is uncertain, but he had reached the diaconate before he was induced to remove to Pennsylvania, which removal, as before stated, was accomplished in August, 1700, in company with his brother, Daniel Falckner, Johann Jauert, Arnold Storch, John Henry Sprögell,* Ludovic Christian Sprögell and others, all of whom reinforced the Community on the Wissahickon.

In Germantown his scholarship and civic interest brought him into notice, with the result that he was elected a Burgess † not long after his arrival. At a Court held in the German borough 7 November, 1700, he appears to have sat as a justice. Shortly after this he is found continuing his theosophical studies in solitude on the banks of the Wissahickon under the guidance of Magisters Kelpius and Seelig, ‡ the latter the one-time secretary of the great Spener.

During this period of retirement Falckner fulfilled a promise, made before leaving Europe, to acquaint Dr. Heinrich Muhlen, an influential church dignitary in Schleswig, with the condition of the churches in Pennsylvania as he saw them. There may have been several letters, but the first found its way into print in Germany

* *Ante* pp. 18-21.

* *Vide* his autograph in Sachse's *Pietists*, p. 315. Sachse, however, uses but one l, while Pennypacker uses ll.

† Pennypacker's *Settlement of Germantown*, p. 288.

‡ Johann Gottfried Seelig (1668-1735), the successor of Kelpius as the spiritual head of the Brotherhood and the owner of a not inconsiderable classical library, Greek, Latin and Dutch. *Vide* Sachse's *Pietists*, pp. 335-340.

Abdruck
Eines Schreibens
An
Tit. Herrn
D. Henr. Mublen/
Aus Germanton / in der Ameri-
canischen Province Pensylvania, sonst No-
va Suecia, den ersten Augusti, im Jahr
unsers Hehls eintausend siebenhundert
und eins.
Den Zustand der Kirchen
in America betreffend.

M DCC II.

TITLE-PAGE OF FALCKNER'S MISSIVE TO GERMANY, 1701.

From only known copy in the Rostock University Library.

From Sachse's *Justus Falckner Memorial*

and a single copy* of this contribution to the history of Pennsylvania music was preserved among the archives of the University of Rostock, bound in with a number of other contemporaneous tracts.

The epistle, written from Germantown in the first year of the eighteenth century, is historically rich in local religious color as well as in its far-reaching appeal for music in Pennsylvania. It carries the vision of all that has followed whether of Nineteenth Century Bach Choir, or Twentieth Century Philadelphia Orchestra. It said, send an organ to the Swedish Church in Philadelphia. It meant, give us music that the people may praise the Lord.

The printed copy of the letter to Dr. Muhlen, before referred to, has been translated and is given in full in Dr. Sachse's *Justus Falckner Memorial*. It is addressed: "Shalom. Right Reverend, Most Learned, Especially Honored, Lord General Superintendent." After a lengthy introduction it says in part:

"The Swedes have two church congregations: one at Philadelphia, the capital of this country, and another several miles therefrom on a river called Christina. They have also two devout, learned and conscientious preachers, among whom I know *in specie* the Reverend Magister Rudman. He, with his colleagues, endeavours to instil the true fear and knowledge of God into his hearers, who previously, from a lack of good instruction and church discipline, had become rather unruly. The outward worship of God is held in the Swedish language, and partly according to the Swedish liturgy, as far as church ceremonies are concerned. . . .

* A photographic fac-simile of this pamphlet is in the Collections of the Historical Society of Pennsylvania.

"I will here take occasion to mention that many others beside myself, who know the ways of this land, maintain that music would contribute much towards a good Christian service. It would not only attract and civilize the wild Indian, but it would do much good in spreading the Gospel truths among the sects and others by attracting them. Instrumental music is especially serviceable here. Thus a well-sounding organ would perhaps prove of great profit, to say nothing of the fact that the Indians would come running from far and near to listen to such unknown melody, and upon that account might become willing to accept our language and teaching, and remain with people who had such agreeable things; for they are said to come ever so far to listen to one who plays even upon a reed-pipe (*rohr-pfeiffe*): such an extraordinary love have they for any melodious and ringing sound. Now as the . . . Quaker spirit has abolished (*religiert*) all such music, it would indeed be a novelty here, and tend to attract many of the young people away from the Quakers and sects to attend services where such music was found, even against the wishes of their parents. This would afford a good opportunity to show them the truth and their error.

"If such an organ-instrument (*Orgel-werck*) were placed in the Swedish church (for the Germans as yet have no church, and the Swedish church is of a high build and resonant structure) it would prove of great service to this church. As the majority of the Swedes are young people, and mostly live scattered in the forest, far from the churches, and as we by nature are all inclined to good, and above all to what may serve our souls, such as the Word of God which is dead and gone, so are especially the youth; and it is so with the Swedish youth now under consideration. When they have performed heavy labor for the

whole week, as is customary here, they would sooner rest on a Sunday, and seek some pleasure, rather than perhaps go several miles to listen to a sermon. But if there were such music there, they would consider church-going as a recreation for their senses.

“Thus does Luther of blessed memory in one place highly recommend the use of the organ and sacred music for this very reason, that it is serviceable, and induces young and simple and, says he foolish folk, to listen unto and receive God’s Word. It would also prove an agreeable thing for God, angels and men; if in this solitude and wilderness, which as it were struggles under so many *Secula*, the Lord of Hosts, with whom there is fulness of joy and at whose right hand there are pleasures for evermore, would be praised and honored with cymbal and organ, as he hath commanded. And it may be assumed that even a small organ-instrument and music in this place would be acceptable to God, and prove far more useful than many hundreds in Europe, where there is already a superfluity of such things; and the more common they are, the more they are misused.

“If now Your Magnificence were kindly to intercede with his Serene Highness and Her Highness his Consort, and also with such other exalted personages with whom you are held in high esteem, and present to them the benefit to be hoped for; I doubt not, but that something could be effected. There are in Europe masters enough who build such instruments, and a fine one can be secured for 300 or 400 thalers. Then if an experienced organist and musician could be found, and a curious one who would undertake so far a journey, he would be very welcome here. In case this could not be, if we only had an organ, some one or other might be found here who had knowledge thereof.

"In conclusion I now commend YOUR MAGNIFICENCE to the protection and grace of God to all prosperity, and remain

to YOUR MAGNIFICENCE

- Germanton in the American
Province of Pennsylvania, otherwise New
Sweden, the 1st. of August in the year
of our Salvation one thousand seven
hundred and one.

For Prayer and service
most devoted,

JUSTUS FALCKNER."

When and by what means this plan for instrumental music was met is not known. Scarcely more than two years later, however, a memorable event took place in the Swedish Church in Philadelphia, and the accounts thereof mention both an organ and an organist. This was no less than the ordination on November 24, 1703, by priests of the Swedish church and according to Swedish ritual, of the writer of the foregoing letter, Justus Falckner, to the ministry of the Lutheran Church to labor among the scattered followers of that faith in the adjoining provinces of New Jersey and New York.*

The structure which gave the setting for the occasion was as yet unfinished. The ceremony was impressive in its stately simplicity. The Theosophical Brotherhood from the Ridge, under the leadership of Magister Kelpius, some in the academic habit of German Universities, others in plain homespun, occupied the front benches, while the rear of the church was filled with Swedes, some English churchmen and dissenters. It is said that a few Quakers

* Sachse's *Justus Falckner Memorial*, p. 63.

and Indians were also present. To further quote Dr. Sachse: *

"The service was opened with a voluntary on the little organ in the gallery by Jonas the organist, supplemented with instrumental music by the Mystics on the viol, haut-boy, trumpets (*Posaunen*) and kettle-drums (*Pauken*). After this they intoned the Anthem: *Veni Creator Spiritus*.

"While this was being sung, a little procession of six persons entered the church by the west portal. First came two church-wardens, then the candidate for ordination, with Rev. Andreas Sandel as sponsor by his side; lastly, Revs. Erick Biörck † and Andreas Rudman, the latter as suffragan or vice-bishop.

"As the little procession reached the chancel rail, the two wardens (*Eldeste*) stood on either side of the railing, while the suffragan and the two pastors entered within the chancel and ranged themselves in front and at either side of the altar, upon which were placed a crucifix and lighted tapers. The suffragan was robed in a girdled surplice, with chasuble and stole, while the two assistants wore the black clerical robe (*Schwarze Taler*). The candidate, wearing the collegiate gown of the German University, knelt before the rail, upon which a chasuble (*chor hemd*) had been previously placed."

The anthem ended, the dignified ceremonial proceeded step by step until the oath of office was administered by Rev. Andreas Sandel, acting as consistorial secretary, when the candidate again knelt "while the Brotherhood intoned to the soft strains of instruments, the hymn:

' Veni Sancto Spirit,
Reple tuorum corda fidelium.'

* *Justus Falckner Memorial*, p. 64 *et seq.*

† Indiscriminately written Björk, Biörck, Biörk.

"During the singing of this hymn, the suffragan, assisted by the two clergymen, invested the candidate with the chasuble and stole. When this ceremony was completed and the hymn sung, the suffragan repeated the Lord's Prayer, while he imparted the Apostolic succession by the laying on of hands. After this came the invocation and the benediction. The Theosophists then intoned the 115th Psalm: *Non Nobis Domini*, during which the little procession reformed and as the last verse was sung slowly left the church, and the solemn and impressive ceremonial which marked the first regular ordination of a Protestant clergyman in America was at an end." *

A certificate*, such as was used by the Swedish Lutheran Church of that day, was signed and sealed by the three officiating clergy† and duly delivered to the newly ordained presbyter, "on the day of his inauguration in the year 1703 at Wicaco in Pennsylvania."

Dominie Falckner immediately left Philadelphia for his untried missionary field and from that time until his decease in 1723, he labored indefatigably among the Low Dutch and High German Lutheran Congregations, the center of his activity being in New York and Albany, with preaching stations at widely divergent points along the Hudson, in East Jersey and at Staten Island.

* The original ordination certificate, supposedly lost for more than two centuries, was recently discovered in St. James' Lutheran Church, New York City.

† Andrew Rudman, formerly pastor at Wicaco, afterwards of the Lutheran Church in New York, and now about returning to his native land;

SEAL

Erick Biörck, Pastor of the church at Christiana;

SEAL

Andrew Sandel, Pastor of the Lutheran Church at Wicacoa in Pennsylvania.—*Vide* Sachse's *Justus Falckner*, pp. 62-70.

SEAL

Exacting as were his ministerial functions he early found opportunity to prepare a work on the chief articles of the Christian Faith, which may be said to be unique in being the first orthodox Lutheran text-book published in the Colonies. The fac-simile of its title-page which appears elsewhere is from Dr. Sachse's *Justus Falckner Memorial** and from the same source is the translation of its title:

"Fundamental Instruction | upon | certain chief | prominent articles of the | Veritable, undefiled, Beatifical | Christian Doctrine, | founded upon the basis of the Apostles | and Prophets of which | Jesus Christus | is the cornerstone, | expounded in plain, but edifying | Questions and Answers. | By Justus Falckner, Saxo | Germanus, Minister of the Christian | Protestant so-called Lutheran | Congregation at N. York and Albany. | Printed in New York by W. Bradfordt, | 1708.

"The body of the book consists of a series of questions and answers. The last two pages are taken up with hymns. The first, of three stanzas of ten lines each, is a Dutch translation of Luther's hymn, *Wir glauben all an einem Gott*. This is followed by a hymn to be sung before the sermon, which has four stanzas of four lines each. The last one is a hymn of two stanzas of twelve lines each. These are evidently of his own composition and, without doubt are the first original hymns published in the [Middle Colonies].

How far Justus Falckner aided his brother, Dominie Daniel Falckner, in the organization of the church at Falckner Swamp, on the Manatawney tract in Pennsylvania, the earliest *German* Lutheran congregation instituted in the Colonies, is uncertain. He seems not to have

* Pages 86-88.

GRONDLYCKE ONDERRICHT
VAN

Sekere Voorname Hoofd-stucken, der
Waren, Loutern, Saligmakenden,

Christelycken Leere,

Gegrondet op den Grondt van de Apo-
stelen en Propheten, daer

Jesus Christus
de HOECK-STEEN.

I S.

Angewesen in eenvoudige, dog stigtelycke
Vragen en Antwoorden,

Door

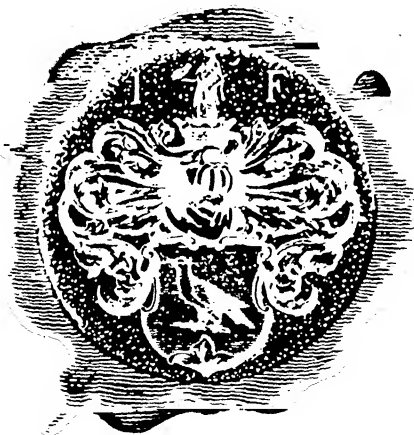
JUSTUS FALCKNER, *Saxo-*
Germanus, Minister der Christelycken
Protestantsen Genaemten Lutherschen
Gemeente te N. York en Albanen,
&c.

Psal. 119. v. 104. (God) is Woort maekts my
Kloek; daarom hat'ick alle valsche Wegen.

Gedruckt te Nieuw-York by W. Bradfords;

1708

preached there after his ordination, in 1703; nor did Daniel Falckner long continue his work at that place, but is found, from 1714, ministering to the Germans scattered over a wide territory in East Jersey. After the death of Justus Falckner in 1723, Daniel Falckner for a time served all the congregations between Albany and Staten Island. In 1741, he was living in retirement near New Germantown, Hunterdon County, New Jersey, where he probably died shortly afterward, but the place of his burial is not known or that of his brother. Their deeds are sparsely recorded in church registers, but their names are preserved in their writings and in the tract known as Falckner Swamp.



*Dit is het Zegel
Copij van D. Falckner*

SEAL OF DOMINIE JUSTUS FALCKNER (ENLARGED).

In reviewing the contribution made by the Mystics of the Wissahickon to Pennsylvania music, it must be recognized that these scholarly men brought with them, from across the great waters, the spirit of music, which dwelt among them in their solitudes along the Ridge. By this spirit's grace and power they were able to give the note of joyousness to the consecration of the Swedish Lutheran Church at Wicaco, on the First Sunday after Trinity, July 2, 1700, at which they not only acted as choristers but furnished the instrumental music as well,* repeating this in part, if indeed not wholly, at the ordination of one of their own number, Justus Falckner, on that memorable November day, in 1703.

Of the organ, which had its impressive part on the last occasion, only the fact of its being within the walls of Gloria Dei at that time can be authoritatively stated. This is a very early reference to the definite use of an organ in any Protestant Church in the American Colonies, but how such organ was obtained and how owned must still be left to conjecture. Had it been sent direct from Sweden, in

* "The event was made the occasion for a festival that extended over three days. It was opened on Saturday, July 1, with a jollification or *kirchweih*, held after the manner of the Fatherland. On Sunday the consecration services took place. Pastor Biörck preached the sermon from the text 2 Sam., viii, 29, and christened the church "Gloria Dei" (*Gud's Ahra's Huns or Gottes Ehre*). Upon this festive occasion a great crowd was present, not only of Swedes and Germans, but English as well. The latter were so numerous that Pastor Biörck was forced to repeat his Swedish sermon in English at the close of the services.

"Prominent among the great assemblage were the Theosophical brethren from the Wissahickon, who not only furnished instrumental music . . . but acted as choristers as well, chanting the dedicatory Psalms and responses; while the three resident pastors, Rudman as Vice-Bishop or Provost, Biörck as Celebrant, and Aurén as assistant, all robed in surplice and chausable, conducted the consecration services."—Sachse's *Pietists of Provincial Pennsylvania*, pp. 44-5.

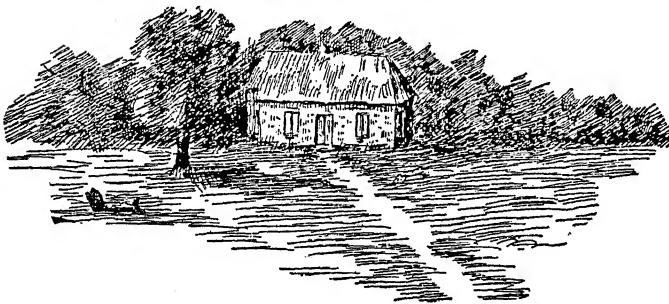
response to the Falckner letter, and through the efforts of Dr. Muhlen, some notice of it would, unquestionably, have appeared in the Gloria Dei records, as would its purchase by the Swedes themselves. Hence the query comes naturally to mind: Was it not the property of the Brotherhood and loaned for the ordination?

Concerning "Jonas," Pennsylvania's earliest organist, little can be said. The first mention of him is the entry in Sandel's diary of July 21, 1702,* which speaks of him as among those who accompanied Pastor Rudman on his journey to New York. The last reference to him is as playing the organ voluntary, November 24, 1703. Had he officiated at the consecration of July 2, 1700? Was he of the Brotherhood, or of the Swedish Church, or, peradventure, was he the Rev. Jonas Aurén from Wermeland, who had been ordained at Upsala and sent to America by Charles XI, in 1696, with the Swedish clergymen Andreas Rudman and Tobias Eric Biörck, under a special mission, to make a map of the Swedish possessions, to report on the condition of the Swedish inhabitants, and to return to Sweden? Following the king's death in 1697 and his decision to remain in the Colonies, Aurén came more particularly under the influence of the Wissahickon Mystics and finally embraced the Sabbatarian doctrine without permitting it to interfere with his later Lutheran pastorate, in that he preached for others upon Sundays, but kept Saturday holy for himself.

* "The Swedes in the neighborhood [Tacony] were visited, and all we called on escorted him to the ferry. From there we all returned to our homes, except Jones, the organist, who will accompany him all the way."—*Extracts from the Journal of Rev. Andreas Sandel, pastor of Gloria Dei Swedish Lutheran Church, Philadelphia, 1702-1719.*—*Pennsylvania Magazine of History*, vol. xxx, p. 292.

Who the long ago "organist Jonas" may have been, must be left for the future to answer. Perhaps, at eventide when the busy hum of life on the Delaware lessens, in spirit his fingers lovingly sweep over the keys of the little organ in the Gloria Dei gallery, and the sonorous tones of the old anthem, *Veni Creator Spiritus*, ring out again to those who can listen with spiritual hearing.

Veni Creator Spiritus,
Mentis tuorum visita,
Imple superna gratia,
Quae tu creasti pectora.



"Gloria Dei," A. D. 1700
From Sachse's *Pietists*, p. 133

SWEDISH CHURCH MUSIC IN
PENNSYLVANIA
ORGANS AND CHURCH BELLS

SWEDISH CHURCH MUSIC IN PENNSYLVANIA IN THE EIGHTEENTH CENTURY, ORGANS AND CHURCH-BELLS

IN any study of intellectual development among the early colonists one must deal largely with the Church. In that of music one begins with it.

It is probable that a chapel for the Swedes on the Delaware had been erected by Ridder * as soon as possible after his arrival in 1639, and that the Rev. Reorus Torkilus † of East Gothland, who accompanied him on the *Kalmar Nyckel*, had, from the time of his arrival, conducted religious services at Fort Christina, ‡ or, in one of the houses built by Minuit. That there was a church in

* Peter Hollender Ridder. For sketch of, *vide* Johnson's *Swedish Settlements on the Delaware*, 691-2.

† The first Lutheran clergyman to minister in America. He died at Fort Christina, 7 September, 1643, when it was stated that he had been in the Colony four years. *Ibid.*, 205, 697. Acrelius, *History of New Sweden*, 85.

‡ Constructed before May, 1638, under Peter Minuit, and named in honor of Sweden's girl-queen Christina. Situated on a small stream, within the present city of Wilmington, where nature had provided a wharf of stone, it was built of palisades and earth in the form of a square, resembling a Swedish fortress. The two corners on the Delaware river front and the northeast one toward the land were mounted with guns from the *Kalmar Nyckel*, while over all floated the blue golden cross banner of Sweden. In 1903, the site of the fort was marked with an inscribed stone by the National Society of the Colonial Dames of America in the State of Delaware, many of whose members are descended from the Swedes who, before Penn of blessed memory, had settled in that delightful land which is still washed by the Delaware's waters. The inscription reads: "This stone is a portion of 'The Rock's' on | which landed the First Swedish Colonists | in America, 29 March, 1638 | On the spot stood | Fort Christina. | Here the Swedes held their first Civil | Courts and in the Chapel of the Fort | celebrated their first Christmas | worship in the New World," *Cf. The American-Scandinavian Review*, September, 1904.

1643 is conclusive, since Governor Printz was instructed to "decorate the little church" according to the Swedish custom.

It is about conclusive that Printz had caused a small chapel to be built at Tennakong * [Tinicum] in 1643, which was used until the fire of 1645; and it is also about conclusive that a belfry had been put up for the church bell, † which came on the *Fama* in 1644.

Early in 1646 a more pretentious edifice was erected at Tinicum with, probably, a belfry at its side. The building was arranged after the manner of the home churches but it must have been simple indeed. Nevertheless, we are told, "the altar was beautiful with a silver cloth." ‡ It was consecrated, according to the ceremonies of the Swedish church, § September 4, 1646, by Rev. Johan Campanius Holm, assisted by Rev. Israel Holg Fluviander, nephew of Governor Printz.

In the ninth article of Instructions to Governor Printz by the Swedish government in 1642, he was directed to "treat with humanity the wild nations bordering on all sides." This policy was adhered to by the Swedes during their period of power on the Delaware. They lived at peace with and were respected by the Indians and received

* Tinicum, about nine miles from Philadelphia, to which the seat of government was transferred from Christina by Johan Printz, third governor of New Sweden.

† This bell was used for over one hundred and fifty years. The present bell in Gloria Dei, Philadelphia, is said to be cast partly from it, and the inscription thereon reads: "Cast for the Swedish Church in Philad^a. Stiled Gloria Die. G. Hedderly. Fecit 1806 Partly from the Old Bell Dated 1643. I to the Church the Living Call, And to the Grave do Summons All."

‡ Johnson, *Swedes on the Delaware*, 366.

§ Instructions to Governor Printz: Acrelius, *History of New Sweden*, 35, 366-7 Note.

no injuries from them. Long after Swedish authority had disappeared the Indians continued to cherish its memory.

The work of christianizing the aborigines was begun by Campanius in Governor Printz's administration, about the time that Rev. John Eliot of blessed memory commenced his labors in similar fields in New England. During his six years ministry on the Delaware, Campanius was most jealous in acquiring the Indian language, meanwhile maintaining a constant intercourse with the native tribes, traveling much among them in the interior. Between 1643-1648 he prepared the first important vocabulary of the Delaware Indians, and he made the first translation of Luther's Catechism into the Indian tongue for missionary use. This was printed, by order of Charles XI, in 1696,* and sent to America. His treatise on the affinity of the Indian language with the Hebrew forms the introduction to his Catechism.

Dr. Amandus Johnson, in his scholarly work *The Swedish Settlements on the Delaware, 1635-1664*, devotes a chapter to the religious worship of this people between 1643-1653. Since church music is the keynote in the musical life of the Colonies, and the church ceremonial of any distinctive people, or sect, the motive power, these copious extracts, with foot notes, from Dr. Johnson, will give the proper perspective and help visualize the dawn of musical life in Pennsylvania :

"The Swedish order of service was followed in the colony. Printz writes in 1644 that 'the services with its ceremonies are conducted as in old Sweden' and in the 'good old Swedish language.' 'Our priest,' he says, 'is

* Cf. Gregory B. Keen, *New Sweden, or the Swedes on the Delaware*, Chapter ix, in Winsor's *Narrative and Critical History of America*.

vested with a chasuble* and differs in all manners from the other sects surrounding us.' †

"The order of services at 'High Mass,' as given in the Psalm-book of 1614,‡ which was used here (1640-97) was as follows:

"I. At the appointed time, when the congregation had assembled, and a psalm had been sung, the minister went before the altar, and (kneeling) made confessions of his own sins, then (rising), after a short admonition to his flock to keep Christ's death in memory, he read the general confession, 'I poor sinner,' etc., § followed by an appointed prayer.

"II. Next in order followed *Kyrie eleison* and other responsive reading or singing, after which the psalm 'God alone in the highest,' || was sung.

"III. Other responsive reading or singing ¶ and a prayer ** followed, after which 'The Epistle . . . appointed for the day, was read.'

"IV. An appropriate psalm ('gradual') for the day was now sung by the congregation, followed by the reading

*"Mässkläder," Chapter xxxiv, pp. 366-374.

† Printz to Brahe, July 19, 1644, August 1, 1650, *Skohl. Saml.* (R. A.).

‡ The handbook or "order of Mass" was first published in 1531, revised in 1537, 1548, 1557, 1576, 1578 and then in 1614. Cf. Intro., above.

§ This confession is still used in the Swedish Lutheran Church with few changes.

|| "Allenaste Gud i hemmelrik." This psalm, somewhat modernized, is still used in the Swedish Lutheran Church on all Sundays except during Easter and when the Lord's Supper is celebrated.

¶ The priest turns to the people and says [or sings]: "The Lord be with you!" [The congregation answers]: "So also with thy spirit!"

**This prayer was printed in the "hand book" for each Sunday.

of the Gospel lesson ('evangeliet') and the Apostolic Creed or 'Luther's Creed' (read or sung). *

"V. Then came another (specified) psalm, whereupon the minister ascended the pulpit and preached his sermon, making the appointed prayer as well as prayers for the sick and others (at special request), lastly reading the announcements of various kinds. 'When everything was finished in the pulpit, a psalm ought to be sung, if the time admitted it,' thereupon the minister should deliver his '*praefatio*, with well-wishes and admonitions.' The Lord's Supper was then to be administered. After the Communion followed the blessing, then the first stanza of the psalm, 'Grant unto us, oh Lord,' was sung and lastly 'Give unto our Queen and all in authority peace and a good reign.' When the Lord's Supper was not administered, 'only the psalm,' 'Oh God, we praise Thee' was sung before the sermon; next in order came 'the Nicene Creed,' and then 'Now we pray Thee, Holy Ghost.' 'But after the sermon the psalm, which was *prograduati* appointed for the day, was sung and then the blessing should end [the service].' †

"'The [three] principal holidays,' Christmas, Easter and Pentecost were strictly observed, and on these days early services were held in the morning, which 'began so early [about four or five] that they were finished about eight.' These were followed by High Mass with sermon and sometimes by services in the afternoon. On Christmas morning the congregation assembled in the church at four o'clock, Christmas psalms were sung and a sermon on Is. 9:2-7 or some other appropriate text was preached. Each one of

* Cf. Baelter, *Hist. Anmark.*, p. 224.

† Baelter, *Hist. Anmärk.*, p. 218 ff.

these three festivities consisted of four days * and the week before Easter was especially set aside for religious exercises. 'The annual holidays,' New Year, Epiphany, Candlemas-day, the day of Annunciation, Good Friday, Ascension-day, Midsummer-day,† the Visitation of Our Lady,‡ St. Michael's Day, § and The Day of All Saints, were likewise observed, as well as two or three 'solemn prayer days' || on which all of the people attended services and refrained from work. The 'days of the Apostles,¶ Holy Thursday (on which a sermon about the Lord's Supper was preached); 'Gängdagar (travelling days) ** were all [observed in the colony] according to the loyal Swedish form.' Only one sermon was preached on these days, and the people were allowed to work as on other week days, when the services were over. On every Wednesday and Friday, sermons were preached on some selected text from the Old or the

* It is said that the fourth day was added in Sweden to commemorate the separation of the Swedish Church from the bishopric of Lund, about 1360. Baelter, *Hist. Anmärk.*, p. 156.

† John the Baptist's day, June 24.

‡ Probably observed on August 15. See Baelter, *Hist. Anmärk.*, p. 166. The Catholic Church observes this feast on the second of July and the feast of the Assumption is kept August 15.

§ Prescribed by law in 1571. This law was confirmed and reenacted several times.

|| The usual custom was to celebrate three such days in a year, but it was not always observed during this period. See Baelter, *Hist. Anmärk.*, p. 187 ff. Two services were probably held (early service and High Mass). For a discussion of the ceremonies of the Swedish Lutheran Church, see Baelter, *Hist. Anmärk.*, etc.

¶ The great majority of the festive days, kept by the Catholic Church in memory of the saints, were discarded at the time of the Reformation in Sweden, but the days of the Apostles were retained. Baelter, *Hist. Anmärk.*, p. 170.

** So called because the people during their work "went about and read prayers."

New Testament and, since the law required that in 'a pastorate in the country, having two churches, sermons should be preached in the one on Wednesdays and in the other on Fridays,' we may assume that the services were conducted once a week alternately at New Gothenborg and Christina.* On all other week days prayers were made morning and evening accompanied by one or two psalms.† On Sundays one or two services were held, both probably in the forenoon.‡ The 'pure Word of God, [and His] law and truth, were preached according to the Augsburg Confession and it is possible that the sermon sometimes gave advice to the congregation to beware of the 'Calvinistic leaven.'

"The people were called together by the sound of the bell, which was rung two or three times before the sermon. Those dwelling at some distance undoubtedly went to church in canoes or boats unless they lived too far from the river. At the settlements, lying too distant for the colonists to go to the central places of worship for morning and evening prayers, lay readers were appointed, 'who could lead the exercises and remind the people of godliness.' It is probable that some selection was read from one of the collections of sermons published during the period, or from the Bible. § Special holidays were also observed. When news arrived (in 1646) that Queen Christina had ascended the throne, a special day of thanksgiving was ordered and

* It is not known whether or not "Häradstings" (district court) services were held in New Sweden. Cf. Baelter, *Hist. Anmärk.*, p. 195 ff.

† Set or printed prayers for thirty special festive days were found in the handbook and these were read by the preacher on the particular day as on Christmas, New Year, etc.

‡ It seems that the law required three services in the cities and only one in the country. It is possible that the rule applying to cities in Sweden (of three services on Sundays) was used on Tinicum Island.

§ Cf. above. Chap. IV.

the colonists came together in the New Church at Tinicum and praised God with a holy '*Te Deum* for his grace in having given the dear fatherland a Queen, who was of age.'*

"The Eucharist † and other sacraments were likewise observed in the Lutheran manner. Campanius brought over at his own expense a gilded silver chalice, weighing about five ounces.‡ When he returned to Sweden he left the cup in the church and was paid 13:10 D. for it by Beier in Stockholm on behalf of the company.§ Other vessels were undoubtedly used, but there is no trace of their existence. There seems to have been no organ, but the church song, which played a great role in the Swedish service,|| was probably led by the minister and some member of the congregation, appointed for that purpose."

Governor Printz discharged the duties of his office with no small ability for seven years longer, and the Church and its music prospered. He returned to Sweden in 1653, being succeeded by Johan Classon Rising,¶ the fourth and last governor of New Sweden. Meanwhile the mother-land was swept by financial impoverishment; Queen Christina resigned her kingdom to Charles X, in 1654, and Oxenstierna, Sweden's great statesman, died a few months later. These events reacted on the infant colony, and, while Rising, a scholar and economist much in advance of his time, suggested plans for stabilizing the Church and establishing schools the suggestions failed of accomplishment, though

* Printz to Brahe, February 20, 1647, *Skokl. Saml.* (R. A.).

† Jacob Evertssen sold a hogshead of French wine for use at the Lord's Supper, November 4, 1646. *Acc. B.*, 1642-48.

‡ "10½ *lot*" or *lod*. A modern lod is about .4276 of an ounce (troy).

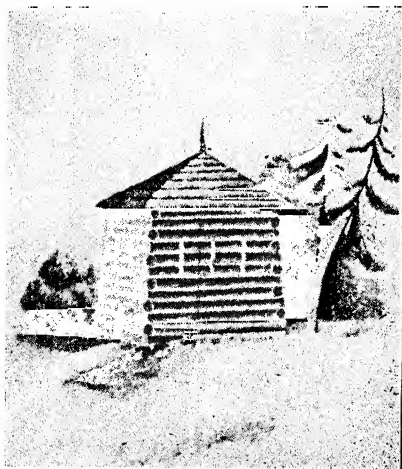
§ *Journal*, no. 731; *Monatg. B.*, 1642-56.

|| Cf. Whilebocke, *Embassy*.

¶ Cf. brief biography of, Johnson's *Settlements on the Delaware*, 693-5.

religious services were continued as before at the Tinicum Church.

But pregnant events were crowding in upon the Swedes on the Delaware, and, on September 15, 1655, overcome by the superior numbers and the strategy of the Dutch under Stuyvesant, Governor Rising and the garrison of thirty men marched out of Fort Christina with beating of drum, playing of fifes, flying banners, burning matches, musket balls in the mouth and hand and side arms. * Articles of capitulation were signed, the strains



Wicacoa Block House, 1677

of martial music were stilled, the Dutch flag flew to the autumn breezes and New Sweden was no more.

Under Dutch rule, as under the English which supplanted it in 1664, church services were conducted at Tinicum and at Christina by the Rev. Lars Karlsson Lock, who

* *Ibid.*, 610 ; Acrelius, *History of New Sweden*, 76 ; Lindeström's *Geographia Americæ*, edited by Johnson, 271.

had come on the *Swan* in 1648, and who continued to preach in the Swedish tongue until his decease in 1688. After this the Rev. Jacobus Fabricius officiated at both these stations as well as at Wicacoa, where, in 1677, he changed for religious purposes the block house built in 1644,* already "half church of God, half castle 'gainst the foe" and, on Trinity Sunday of the former year, established the first Christian congregation † within what was to become the fair city of Philadelphia.

Under English rule the Swedes were held in good esteem ‡ and after the coming of the great Proprietary, William Penn, were assimilated politically and economically into his Holy Experiment of democracy. Ecclesiastically, however, these colonists still looked to Sweden for spiritual support. For nearly five years after the death of the Rev. Fabricius in 1691, the congregations were destitute of ministerial guidance, during which period an appeal was made to the mother land "for ministers and books that the children of Sweden do not become as the heathen among whom they dwell." The appeal, reaching the attention of King Charles XI, resulted in the establishment of the Swedish Mission to America and the appointment of three clergymen to the congregations on the Delaware: Andreas Rudman of Gestricia, Eric Björk of Westmania and Jonas Aurén of Wermerland, who were directed to carry with

* See illustration, p. 193.

† This congregation subsequently embraced those at Kingessing and Upper Merion. Vide Acrelius for description of these parishes.

‡ At the commencement of the Duke of York's government on the Delaware, in 1687, three of his six councillors there were natives of Sweden: Peter Rambo, Peter Cock and Israel Helm; while all the justices of the earliest English tribunals on the soil of Pennsylvania, the Upland Court, were Swedes, save one.

§ Acrelius, 179 *et seq.*

them to these congregations the King's gracious donations of books, "being a great many more than had been petitioned for." *

The Swedes, like other Northland peoples, were lovers of song, and song was a feature of the Swedish Church liturgy. Acrelius relates that "the singing of the Creed seemed strange to the English, as their church retains the custom only with choral music in the cathedrals;" and that the singing of the minister at the grave is regarded as singular, "although singing upon this occasion is not unusual with the others." †

The good Swedish priests reached the Delaware on midsummer's day, June 24, 1697, and promptly chose their congregations; Mr. Rudman taking Wicacoa, and Mr. Björk Tranhook, where a small wooden church had been in use since 1667.‡ The other colleague, Mr. Aurén, was thus left free to enter upon his mission—to make a map of the country with a description of its character and inhabitants; to visit the heathen, and to return to Sweden to make a report as the special agent of the King. It appears from a letter of Aurén to Magister Björk, dated at Conestoga, January 13, 1699, that he did actually go among the Indians and engage in missionary work among them at that place.§

After two brief years of Mr. Björk's ministry the Tranhook building was abandoned, and, on the site of the old fort, where the Rev. Torkillus was buried by Campanius in 1643, the present church at Christina,|| Holy Trinity, Wil-

* *Records of Holy Trinity (Old Swedes) Church*, 12, 13.

† Acrelius. *History of New Sweden*, 197-9, 359.

‡ *Ibid.*, 264.

§ Letter printed in Tobias Eric Björk's *Dissertatio Gradualis*; translation in Proud's *History of Pennsylvania*.

|| The later churches of Racoon Creek (Swedesboro) and Penn's Neck, on the other side of the Delaware were for some years annexed to Christina parish. From 1717 they were united under one pastorate.

mington was consecrated on "a bright beautiful day," Trinity Sunday, July 4, 1699, "in the presence of many hundred persons of various religions." The service, fully described in the good priest's record book,* is not unlike that used in the Anglican Communion of today. "After the assembly had been called together by the ringing of the bell," says Mr. Björk, "my colleague from the other congregation, Magister Andrew Rudman and myself clad each in his surplice (but not with a chasuble as they could not be obtained here), went in before the altar as also our colleague Mr. Jonas Aurén, though he had only a long cloak with cape." . . . Mr. Björk uses in his description the old term "High Mass," and, again in the record, shows how fully his people observed the festivals of Christmas,† Easter and Whitsuntide with service in the early morning at four and five o'clock, followed later in the day by High Mass and sermon. He shows, too, that New Year's Day, Epiphany, Candlemas, the day of the Annunciation, Good Friday, Ascension day, Midsummer day, the Visitation of our Lady, St. Michael's Day and All Saints were also kept as holy-day anniversaries of celebration.

* *Records of Holy Trinity (Old Swedes) Church*, 40-42.

† Pastor Björk's account of the first Christmas service in the new church contains a touch of pathos: "On Christmas day according to our Swedish custom and church directory, we held Oct. Song early in the morning, which should take place with lights. Benedict Stidham, at my request, volunteered with the help of Swen Colesberg and Matz Tossa, to prepare four crowns of wood for which he with much pains sought naturally crooked branches for light stands, each crown having 17 pipes or sockets. We delayed hanging them as he thought of getting some other and better ones in addition, but he immediately sickened and this was his last work. He was not able to be present at the festival when the day came and finally died. I held him up as an example for the church and related this and other small things that he was ever ready to do for God's house with gladness, without reference to his own work.—*Ibid.*, p. 76.

By the following year the Wicacoa congregation, under Pastor Rudman's zeal, had completed its church building on land given by the family of Swän Swänson. It was named "The House of God's Glory" as it would be in English, in Swedish, Gud's Ahra's Huus, in Latin, Gloria Dei. The service of consecration, on the first Sunday after Trinity, July 2, 1700, was "conducted with propriety" by Magister Björk of the Christina congregation, "in the presence of a great assembly" both of English and Swedes. "And," says Björk, "in their church book is related how all was conducted and I for their sakes repeated in English as well as I could a summary of what I had said in Swedish." *

Among the assembly were the Wissahickon brethren, Kelpius, the Falckner brothers and the rest, who, according to Dr. Sachse,† "furnished not only instrumental music for the occasion but acted as choristers as well, chanting the dedicatory Psalms and responses; while the three resident pastors, Rudman as Vice-Bishop, or Provost, Björk as Celebrant and Aurén as assistant, all robed in surplice and chasuble, conducted the consecration services."

A letter to Sweden by Pastor Rudman shortly after the consecration said in part: "Through God's great blessing, we have completed the great work and built two fine churches, superior to any built in this country. . . . With all this we want some ornaments for our church, which are not to be procured here, such as a couple of bells, handsome chalices and pattens and chandeliers or lusters. We have also room for a small organ."

* *Records of Holy Trinity (Old Swedes) Church*, 79; Acrelius, *History of New Sweden*, 207-8.

† *German Pietists of Pennsylvania, 1684-1708*, 144-5.

‡ Scharf and Westcott's *History of Philadelphia*, 1884; Clay's *Annals of the Swedes*, 83; Dorr's *Historical Account of Christ Church*, 24.

The next outstanding musical ceremonial at Gloria Dei occurred on Wednesday, November 24, 1703, when Justus Falckner was ordained to the priesthood that he might labor as a missionary among the scattered Lutherans in the provinces of New York and New Jersey. From the Wissahickon came again the Theosophical brethren led by Kelpius, many wearing the habit of German universities, as did Falckner the candidate for holy orders, one of their number. To this solemn service in the Swedish tongue, elsewhere described in detail under Justus Falckner, Early Hymn Writer, the brethren brought their best, whether it was the voluntary on the little organ in the gallery by Jonas the organist; the instrumental music of the viol, hautboy, trumpets and kettledrums, or the intoning of the *Veni Creator Spiritus*, or, *Non Nobis Domine*.*

Musically, as well as spiritually, the ordination was a memorable event and would be so considered today, after two and a quarter centuries, were it to be repeated with the same background on the great city's busy water-front.

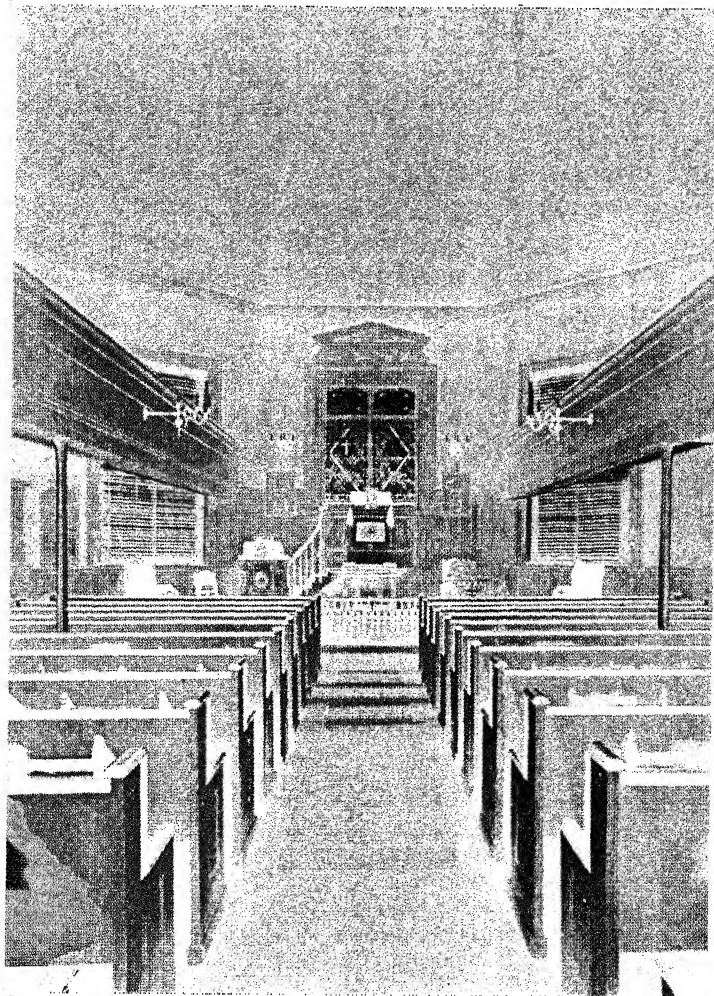
Of the officiating clergy, whose labors for the continuing of the Swedish church and her music on the then uncultivated soil of Pennsylvania, the pious Rudman, after eleven years in her service, died on September 17, 1708, and was buried, by his colleague Björk, in Gloria Dei, just before the altar† where a flat stone commemorates his worth and marks his resting place.

Rev. Jonas Aurén, colleague of Rudman and Björk, perhaps "Jonas the organist" Pennsylvania's first organist, a man of parts, missionary among the Indians, sabbatarian, author,‡ preacher at Elk River, Maryland, for the English

* *Ibid.*, pp. 175-177.

† *Records of Holy Trinity (Old Swedes) Church.*

‡ Acrelius, 319-20.



Interior Gloria Dei (Old Swedes)
From Sachse's *Justus Falckner Memorial*

and Swedes, and pastor * of the Swedish Racoon congregation from 1706, died at Racoon, February 17, 1713, and was buried in its church by Mr. Sandel. Though survived by a widow and two sons, the widow and youngest son † quickly followed him to the grave.

Rev. Andreas Sandel, pastor of Gloria Dei from 1702 until 1719, returned to Sweden and was there invested with the living of Hedemora, in Dalecarlia. His diary, ‡ or journal of his ministry, makes the first mention of "Jonas the organist" under date of July 21, 1702.

Pastor Björk of Holy Trinity, who became Provost of the Swedish Lutheran congregations in America in 1713, was recalled to Sweden in 1714, with a commission to the pastorate of the great Kopparberg Church at Fahlun, in Dalecarlia, where he died in 1740. His diary § of sixteen years' service at Christina, and strict account, on the Church Minutes, of books donated and official letters received from Sweden, is source material of the highest value. From this the following items on bells, psalm books and organ have an interest:

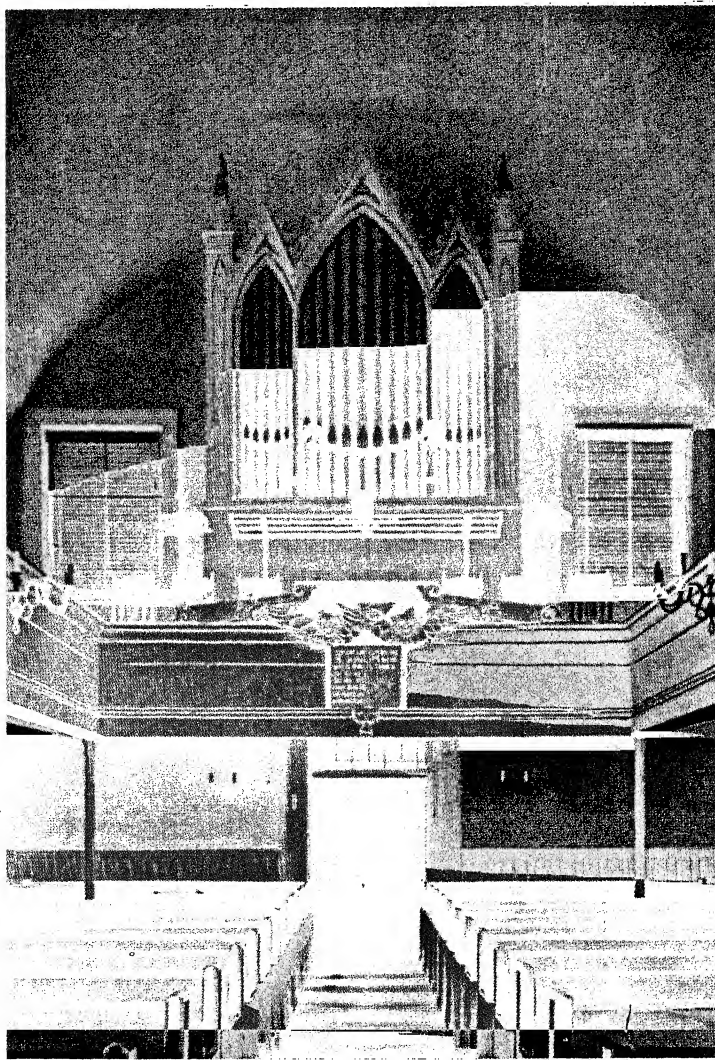
July 2, 1697: "Then I read His Majesty's own letter to the congregations dated at Stockholm, July 15, 1696, stating what books His Majesty had graciously sent them."

* He published an Almanac under the title *Noah's Dove*, setting forth his views as to the keeping of Saturday as the real Sabbath. This was duly replied to by Mr. Björk, in a Tract with the title: *A little olive-leaf put into the mouth of that so-called 'Noah's Dove,' and sent home again, to let her master know that the waters are abated from off the face of the ground.*

† *Pennsylvania Magazine of History and Biography*, vol. XXX, 286, 299.

‡ MSS. Records of St. Mary Ann's, Cecil County, Maryland. The eldest son, Benedictus Aurén, was married in 1738.

§ *Records of Holy Trinity (Old Swedes) Church*, 1-169.



Organ loft, Gloria Dei (Old Swedes)
From Sachse's *Justus Falckner Memorial*

[Among these books * were: thirty copies of the Bible; fifty copies of the *Manuale Svecicum*, Stockholm, 1691; one hundred psalm books (hymn books); fifty copies of the *Upsala Psalm-Book* in large type and fifty *Treasuries of the Soul* and five hundred copies of Campanius' Luther Catechism, † in the Indian tongue.]

June 6, 1698. "We set the first door which is intended for the Sacristy, the door on the north side by the choir, and then the others."

April 22, 1699. "To get from Hans Pietterson the Bell . . . which bell was given by Captain James Trent when he went away."

October 22, 1699. "On account of the necessity of the congregation engaging the well-learned and proper person to serve as bell ringer, Swen Colesberg."

December 5, 1699. "I rode up to Philadelphia with Mr. Carl Springer to receive the book chest and box." A copy of a letter, from Olaus Swebillius, Archbishop of Upsala, is entered as well as one from the Swedish Minister at London, the Hon. C. Leyonkrona which latter states that these books had been recommended "in the best manner to Mr. Penn, who intends to go by this ship on which the books are sent over and which is named *Canterbury*, who has promised me that as much as possible he will attend to them and I am persuaded that he will keep his promise.

After Easter, 1700. "When we agreed with Swen Colesberg to serve as bell ringer and schoolmaster, we promised that in the spring we would cut timber for a house here by the Church for permanent use for such pur-

* Acrelius, *History of New Sweden*, 366.

† A copy of this work is in the Archives of Zion's Lutheran Church, Philadelphia, and another is in the library of the Lutheran Historical Society, Gettysburg, Penna.

pose. . . . But on account of the sickness and other hindrances, nothing further could be done about it. . . . [Acrelius says: "Belfrey projected but never completed. Bell was hung upon a walnut tree in the church yard."]

6 April, 1707. "Palm Sunday. Makes mention of the books received 'according to the contents of His Royal Majesty's most gracious letter, dated Heilborg in Poland, April 20, 1704.' Among them, 4 Psalm books, quarto; 300 Swedish Psalm books, of which 100 are octavo and the rest duodecimo. . . . These books were divided into two parcels, half to Wicacoa, and the other half down here at Christina."

21 June, 1707. "Midsummers day . . . we raised the belfry on the north side down by the east corner of the church, right opposite a walnut tree. . . ." *

November 2, 1712. "I went to Philadelphia to receive the chest of books from the ship *Philadelphia*, Captain Spencer, which through God's grace had come over from Sweden: ten copies of the new revised Bible † in folio and four hundred well bound psalm books."

January 15, 1714. A number of letters from Dr. Svedberg, Bishop in Skara, entered, one dated August 28, 1713: "His Royal Majesty has also on my humble representation promised a bell and organ and 600 Psalm books and pay for a school master."

Propriety in singing was a matter of special regard on the part of the Swedish pastors, and the principles of church unity were commendably practiced.

Under Mr. Sandel at Wicacoa untimely singing was fined six shillings as a matter of church discipline; and a

* *Records of Holy Trinity (Old Swedes) Church*, 124.

† King Charles XII's Edition—Acrelius, 367.

fine spirit of religious co-operation was displayed when, in 1710, during the enlargement of Christ Church, that congregation held services at Gloria Dei. The Swedish service was closed at eleven o'clock in the morning, when the English service was begun, during which a Swedish hymn was sung as a stronger token of unity. Besides this, church cornerstone layings were many at which the Swedish clergy officiated.

The brothers Andreas, Samuel and Gustavus Hesselius, all familiar names in early Swedish American annals were closely related to the eminent Dr. Jesper Svedberg,* Bishop of Skara, who during his long episcopate never forgot his spiritual colony on the Delaware. Magister Andreas † Hesselius, afterwards Provost, and Rev. Samuel ‡ Hesselius successively followed Björk at Christina, though the latter was first sent to Wicacoa, as the successor to Sandel, and, for a time officiated at Neshaminy, Manatawny and Matson's Ford.

"When the creed is sung and the text [gospel] is read all must reverently stand, and no one go out of the church before the close of the service by the benediction," rules Rev. Andreas Hesselius, in the Holy Trinity Church book, under date of August 28, 1714, in describing a general parish meeting, and adds:

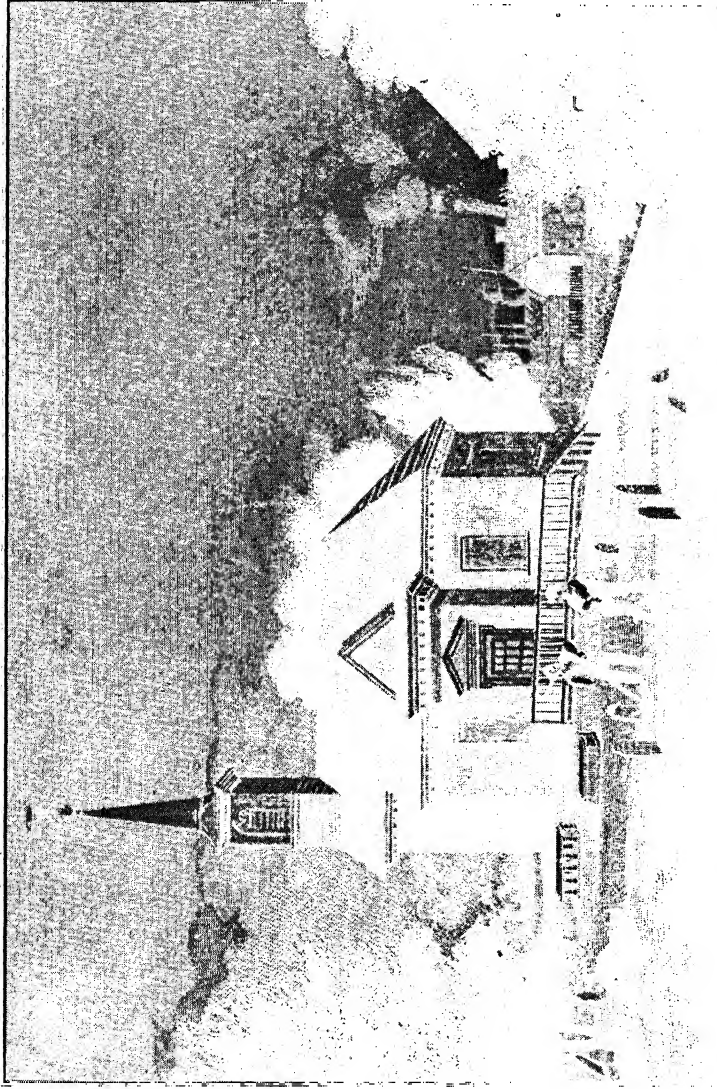
* Father of Emanuel Swedenborg, the philosopher and teacher.

† Provost Hesselius returned to Sweden in 1723, and became pastor of Gagnäuf, in the diocese of Westerås. He translated into English, Svedberg's *God's Holy Law of Destiny*, and published *A Short Relation of the Present Condition of the Swedish Churches in America*.

‡ Rev. Samuel Hesselius, in 1731, also returned to Sweden and eventually was invested with the living of Romfertuna in Westerås.

§ *Records of Holy Trinity Church*, 196.

|| Acrelius, *History of New Sweden*, 276.



Gloria Dei (Old Swedes) Wicacoa
From Scharf and Westcott's *History of Philadelphia*

"The congregation was reminded . . . to have the music of the church performed in a proper, decent and devout manner, and that all who have received God's gift to be capable of singing with a pleasing voice, and with psalms to praise their God, ought by no means to neglect the gift and stand silent when one should lift his voice to God's glory.

"Also those who have not received the gift, or have not yet learned to sing, should by no means by their harsh and untrained voices make discord and be a hindrance to others, but either hear in silence or by low after singing, accustom themselves to the melodies and learn them better."

The Crown and the ecclesiastical authorities of Sweden continued meanwhile to supply Bibles and psalm books and to encourage the education of the children in the Swedish religion and language. On April 8, 1719, occurred, at Christina, the closing exercises of a year's school-keeping under the good master Gioding, and "when all was gone through with, Pastor Hesselius concluded the examination with a children's hymn and a blessing on the children, whereupon all separated towards evening with mutual pleasure and congratulation." *

Acrelius † says of Provost Hesselius that he was particularly solicitous for excellence in church singing and that during the singing he went around the church to aid where there was a tendency of failing. In a word, by his

* *Records of Holy Trinity Church*, 246, 423, 425.

† For sketch and portrait of Acrelius, *vide* Introduction to *A History of New Sweden, or, The Settlements on the River Delaware*. By Israel Acrelius, Provost of the Swedish Churches in America and Pastor of the Old Swedes' Church, Wilmington, Del. Translated from the Swedish, with an Introduction and Notes, by William M. Reynolds, D. D., member of the Historical Society of Pennsylvania. Published under the joint auspices of the Historical Societies of Pennsylvania and Delaware. Philadelphia, 1874.

effort to correct error and promote good he deserved "the honor of being called a man of order by all after times." *

From the return of Hesselius to Sweden, in 1723, until the coming of the Rev. Israel Acrelius in 1749, no Swedish school had been kept at Christina and christian teaching had become lax.

"On the women's side [of the church] no song was heard, and hardly a single person made use of a psalm book, though the pews were well supplied with books," wrote Acrelius in one entry on the church books. In another, however, he made the statement that, on his arrival, the Christina congregation sang their Swedish hymns without a leader, or foresinger as the original has it, and some of them astonishingly well. He added that, "The bell, too, was in need of re-casting having been cracked for many years."

In his illuminating description of visits made to the Ephrata Cloister in 1753, and to Bethlehem and Nazareth in 1754, Acrelius shows real appreciation of the musical life of the Mennonite and Moravian communities. A few extracts from his account may serve to indicate his artistic feeling.

At Ephrata, "the younger sisters are mostly employed in drawing. A part of them are just now constantly employed in copying musical note books for themselves and the brethren. I saw some of these upon which a wonderful amount of work had been expended." †

"We ‡ went and knocked at the Convent door. Their

* Acrelius, *History of New Sweden*, 276, 301.

† *Ibid.*, 375.

‡ *Ibid.*, 380. Hon. George Ross of Lancaster, a Signer of the Declaration of Independence, and Acrelius.

Prioress came out, and when she heard our request, she bade us remain in the church until the sisters came in the proper order to sing. We received an invitation, and went up a still narrower set of stairs than any that we had before seen, and came into a large room; in that there were long tables, with seats upon both sides of them. Here there were some of the sisters sitting, and writing their note-books for the hymns—a work wonderful for its ornaments. Six of them sat together and sang a very lovely tune.”

Continuing, the annalist says of a chapel song-service, and, it may be that music it was which drew the Swedish Provost to Ephrata :

“The church was not large, and could be filled by some hundred persons. . . . When they were all assembled they sat for some moments perfectly still. . . . Father Friedsam * . . . finally sang in a low and fine tone. Thereupon the sisters in the gallery began to sing, the Cloister brothers joined in with them, and all those who were together in the high choir united in a delightful hymn which lasted for about a quarter of an hour.” †

As the service proceeded, a psalm was sung, upon which the reverend writer made the comment :

“It is to be observed that to every psalm there are three different melodies, according to which the note-books are written by the sisters of the convent. Different brothers, as well as the sisters, understand vocal music, as does also Father Friedsam. When they sing, each holds a note-book as well as a psalm-book, both of which are of quarto size, looking into each alternately, which custom would be

* John Conrad Beissel, the then leader of the Ephrata Community.

† Acrelius, 388-9.

more difficult if the singing were not performed so regularly every day."

In the account of Bethlehem, the landscape beauties of which are likened to Konungahof, a summer residence of the king in southern Sweden, many details are given of the Moravian Brotherhood and cloister life which here can be but touched upon :

"Back in the church was a gallery, with a small unsightly organ.* . . . We first went up to the church, where Mr. Ritz † played for us on the organ. . . . We asked whether it was not possible to hear their music. . . . Just as we ‡ were standing before the unmarried Brothers' house, there came a blast from two trumpets up in the summer house, which stands on the forest-hill. They gave a charming sound and admonished us to go and behold more of the glories of Bethlehem.

"The Brethren were divided in their opinions as to whether we should sit in the organ gallery or down in the church. It was finally arranged that we should sit below, as the music sounded better there. The organ had the accompaniment of violins and flutes. The musicians were back in the gallery, so that none of them were seen. The men and women were in about equal numbers—between three and four hundred—all clean and neat. . . . After all had been collected during the playing of the music, one of their ministers . . . read some verses of a German hymn-book, after which they were sung with excellent music. Inasmuch as we, their guests, were, as they well

* Could this have been the Hesselius organ of 1746?

† The Rev. Matthew Reuz, who was occasionally sent from Bethlehem to preach to the Swedish people on the Delaware.—Acrelius, *History of New Sweden*, 410.

‡ Rev. Eric Unander, assistant minister at Racoon Church and successor to Acrelius, as rector of Holy Trinity.

knew, Lutherans, they were so polite as to read and sing some verses of our German hymns, e. g. *Come, Holy Ghost, descend, we pray*, etc., and *Zion with deep grief bewaileth*. This was their service which they called 'hour of singing.' And so it was, for the verses were alternately read and sung, five or six verses, as directed. We went out, and expressed our gratification with the music with which they were much pleased." *

After seven years' service the music-loving, scholarly Provost delivered his farewell sermons in the six different congregations, or missions, where he had commonly taught, and returned, in 1756, to Sweden.†

"On March 25, 1772 [the Christina congregation, at that time under the charge of Provost Lawrence Girelius] began a subscription for a new bell for the church, which by 1 of May, amounted to 35 £ currency, which was sent by Captain Falconer to London with directions to purchase one as good as he could get for the money, but if it seemed best to give 3 or 4 £ more than the sum sent, if he will advance it the congregation will make it up when he should return with the bill.

"November 8th, 1772. After the close of Divine service in Swedish, the Council informed the Congregation that the bell which was sent for to London at the expense of the congregation, had arrived with Capt. Falkoner, in safety, and was now in the church. It was found to be four times as large as the old one and gave a very good sound, that it was believed might be heard five or six miles around if it could be hung properly and sufficiently high. But where could we hang it? The old steeple was so rot-

* Acrelius, 413-414.

† He was appointed to the pastorate of Fellingsbro, in the diocese of Westerås, dying in the year 1800, at the age of eighty-six years.

ten that it would be dangerous to hang it therein, besides being so low that the church took away a great part of the sound on the south side. . . . It was resolved that we would try to build a new steeple or tower at the west end of the church, and of stone.

"A subscription was started by those present, and 120 £ was raised. It was resolved in the meantime the old steeple should be so repaired that the bell could be hung in it for the present, which was done." *

At Wicacoa, during the incumbency of Rev. John Dylander, fifth rector of Gloria Dei, 1737-1741, morning service was conducted by him at eight o'clock in German, High Mass later in Swedish, and vespers in English. Through his zeal many needed repairs were made to the church † building and "A small, new and fine organ was put up in the church." † He frequently supplied the Germans at Lancaster with religious services as well as those at Germantown, where he consecrated a stone church built by the Germans in 1730. To the English he gave satisfaction and sometimes conducted services for them. But his good work was terminated by his early death on November 2, 1741. He was buried before the chancel ‡ at

* August 1', 1802. At a special meeting of the vestry, the subject of erecting a belfry came up for consideration. "Whereupon it was *Resolved*, That the belfry shall be built at the west end of the church, twelve by fourteen feet, and thirty-four feet high, of stone and brick with a sufficient cupola to swing the bell in above the roof."—*Records of Holy Trinity (Old Swedes) Church*, 496, 497-8, 536.

† Cf. Acrelius, *History of New Sweden*, 237, 238.

‡ The inscription on his memorial stone is in tribute to his gift of song, for he was a sweet singer in Israel :

"While here he sang his Master's praise;
The listening angels heard his song,
And called their consort soul away,
Pleased with a strain so like their own."

LECTIONES
in omnes
PSALMOS
DAVIDIS:

In quibus

Per Analyfim, & ubi opus est, per
Quæstiones sensus diucide ac succinctè en-
datur, nec non Documenta ubivis eliciuntur,
ad Usus suos detré applicantur.

*Opus omnibus qui pietatem olunt, ac imprimè Verbi Mi-
nistris, verutile.*

AUTHORE

R. & Cl. Dn. GUILIELMO AMESIO,
SS. THEOLOGIÆ DOCTORE; ac nuper ejusdem
Facultatis in Ill. Frisfor. Acad. Professore.



LONDINI

Excudebat J. D. impensis Andrea Kembe,
& Johannis Hardesty. 1647.

²
 Libri Symbolici sunt complexus
 eorumque pluriem. Rerumque
 ut ad declarandam et confirmandam
 professionem de fide, et orthodoxi
 ab haereticis et adversariis potiori
 bus distinguantur.

Genae Latino et in 4to Libros Sym-
 bolicos publicavit D. Philippus
 Müller;
 Sed hanc editionem ex multis
 punctis malam demonstrare sate-
 git M. Heinemann, in der hiesi-
 gisch von dem neuen überreicht
 1768 Concordien-Büch. beyes haec
 in compendio in approbatione
 Societatis Theol. Lipsiensis prae-
 missa.

Johannes Dylander

Gloria Dei in the presence of a great multitude of people, and was honored in a funeral sermon, in English, by the Rev. Peter Tranberg of the Christina Congregation.

Dylander's successors at Gloria Dei, Naesman, Parlin, the godly Provost von Wrangel* and the rest, met difficulties created by the more or less enforced seven years pastoral relations. Not the least of these were the recurring repairs to the church buildings. As early as 1755, the "new and fine organ" of 1740 made its appeal for renewal.

Progress there was spiritually and, doubtless, musically, though little change is observable in the conduct of Swedish church music during the second half of the Eighteenth Century. Under the Swedish Mission,† between 1696 and 1791, no less than twenty-four clergymen of distinguished scholarship, as well as much sacred musical literature was sent over to Christina, Wicacoa and their united congregations. In these churches Sweden preserved the simple liturgy of her national church in her national tongue until, with the return of Provost Lawrence Girelius to Sweden in 1791, the Swedish mission closed. By the establishment and maintenance of these churches Swedish music became part of the warp and woof of the church music of the Colony, State and Commonwealth. In no other racial

* The efforts of Provost Charles Magnus von Wrangel, eighth rector of Gloria Dei, secured the establishment of the parishes of St. James, Kingessing, and Christ Church, Upper Merion, together with the charter, in 1765, for the United Swedish Lutheran Churches of Wicacoa, Kingessing and Upper Merion. For sketch of the life and labors of this devoted priest of the church *vide* Acrelius, 345-350; and for portrait of, by Hesselius, *vide The American Scandinavian Review* January, 1915.

† Cf. *A Brief Account of the Swedish Mission*. By Rev. Nicholas Collin, dated December 10, 1791, and printed in *The Pennsylvania Magazine of History and Biography*, XVI, 349-358. *Vide* also Ferris' *Original Settlements on the Delaware*, 184-5, and Clay's *Annals of the Swedes*.

group of corporate Pennsylvanian musical life are the records so early or so complete as to bells and their ringers, church music and organs.

Of Swedish secular music during this and the earlier period little is definitely known. Viking sagas, folk songs and dancings must have been common at their social gatherings, and of these there were many.

The folk songs of Sweden are among the most melodious of the world and of great age. More tender than those of Denmark, less tragic than those of Norway, less monotonous than those of Finland. As long ago as 1631 Gustavus Adolphus made some effort in the direction of preserving Swedish folk-music, but no systematic collection was published until 1814-16.*

So it may be said with assurance that the Swedes on the Delaware, with their rich heritage of legends, ballads and homely customs must frequently, when the day was done, have broken forth into the songs of the northland. Perchance into that fine folk song of unknown antiquity beginning:

“Till Osterland vill jag fara.”

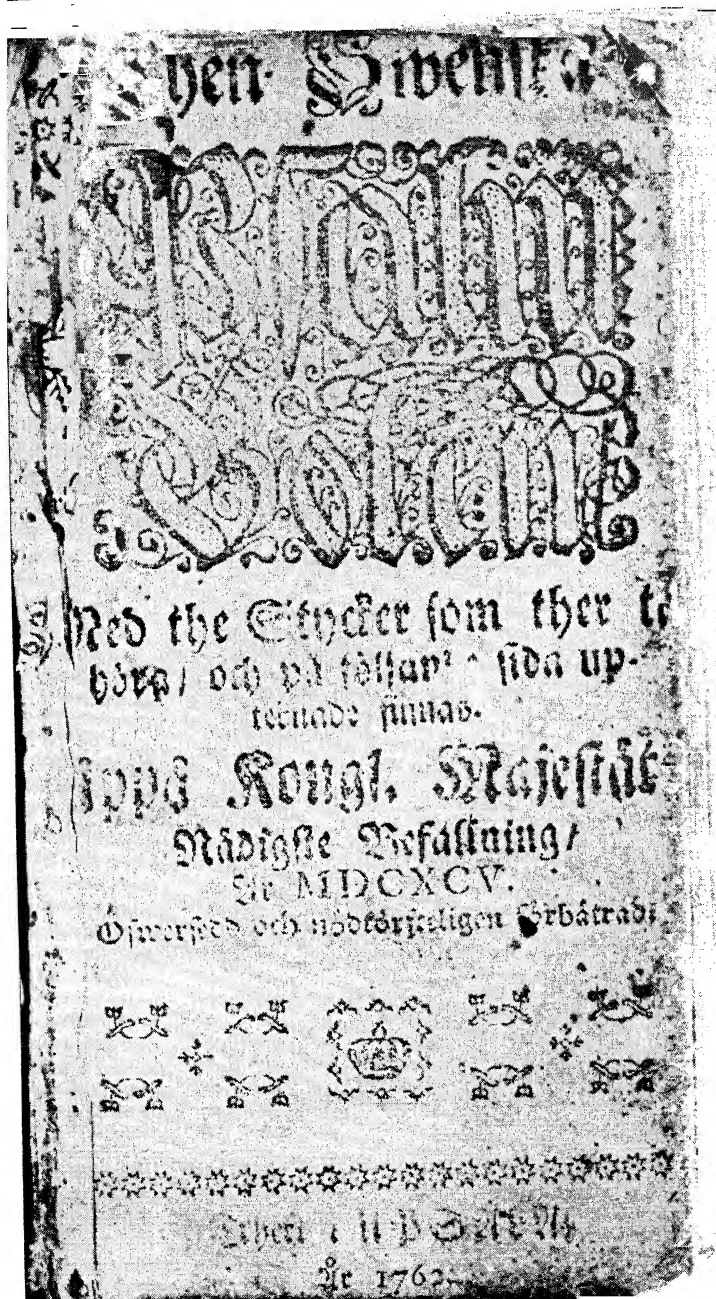
“Now far, far eastward I'll hie me,
Where waiteth my loved one for me,
Past the mountains high and valleys
All under a green linden tree.”

Their clergy, too, fresh every seven years from the academic centers of the home land, brought with them to Pennsylvania a substantial contribution from the old-world musical culture. These men, bred in the school of Luther,

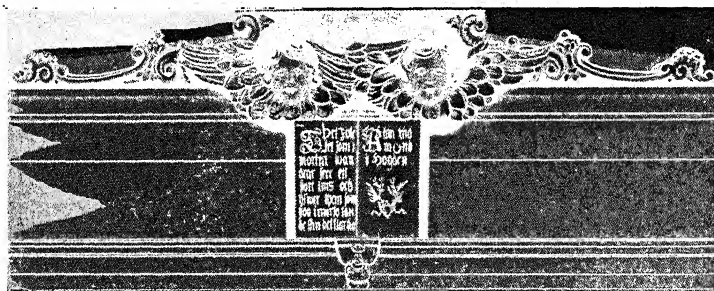
* Cf. *Songs of Sweden. Eighty-Seven Swedish Folk- and Popular Songs.* Collected and Edited by Gustaf Hägg. The English Translations by Henry Grafton Chapman New York, 1909.



Title pages of Collection of Swedish Hymns



well understood the power of music and could not fail to have known the works of Bach, Händel and Haydn, nor fail to impart something of the spirit of these masters to their people. With their inherited musical feeling, fostered by the Church, there can be no doubt that the descendants of the early Swedish settlers took the same part in the Philadelphia concert and other musical life of the Eighteenth Century as in its Church music of the same period.



Swedish wood carving of Cherubim on organ loft of Gloria Dei, brought over by the early Swedes. Its inscriptions in English reads: The people that walked in darkness have seen a great light; they that dwell in the land of the shadow of death, upon them hath the light shined.—*I. 9: 2. Glory to God in the Highest.—St. Luke 2: 14.* Courtesy of the Rector and Vestry of Gloria Dei.

MONS GUSTAFF HESSELIUS, Swedish organ builder and portrait painter, was born in 1682, and, like his brothers, Magisters Andreas and Samuel, at Folkarna, in southern Dalecarlia, Sweden, of a family eminent for piety and learning, which had its roots deep down among the mountain folk of that region. His arrival at Christina, on the Delaware, in May, 1711, with his brother Andreas, the newly appointed Swedish missionary, is noted by Provost Björk on Holy Trinity Records, with the further informa-

tion that, "after a few weeks he flyted on account of his business to Philadelphia."

How long Hesselius remained at Philadelphia at this time is uncertain, as is his business; but he was shortly thereafter living in Queen Anne parish, Prince George County, Maryland, where, in June, 1720, he was not only engaged to paint the church of St. Barnabas, inscribe scriptural passages on the Communion Table, and decorate the Altar, but was, on Tuesday, September 5, 1721, commissioned to paint the Last Supper, as an altar piece, for which latter he was to receive £17, when finished. This was seven years prior to the arrival of John Smibert commonly regarded as the father of painting in the Colonies.

Hesselius* was again in Philadelphia, before 1734, since about this period he painted much if not all of the wood-work of the State House,† later Independence Hall. In 1736 he purchased a house and lot on the north side of High Street, below Fourth, where he afterward resided, and, having qualified as a citizen of Philadelphia, September 26, 1740, there continued a varied and interesting career, as can be sensed from his advertisement in the *Pennsylvania Gazette* for December 11, 1740:

"Painting done in the best manner by Gustavus Hesselius from Stockholm and John Winter from London. Vig. Coat of Arms drawn on Coaches, Chaises, &c., or any

* *The History of Philadelphia*, Scharf and Westcott (1884), confuses Gustavus Hesselius with his son, John Hesselius, and ascribes to the latter the portraits of Joshua Maddox, merchant, his wife Mrs. Maddox and their daughter, Mrs. John Wallace. It is not probable that so important a group, with the signatures "Hesselius, 1751," would have been the work of the son who was then but twenty-three years of age; nor is it always possible to differentiate between the signatures, G. Hesselius and J. Hesselius.

* Etting's *History of Independence Hall*, 14.

kind of Ornaments, Landskips, Signs, Shew-boards, Ship and House painting, Guilding of all sorts, Writing in Gold or Color, old Pictures cleaned and mended &c."

A portrait painter of no mean excellence was Hesselius,* as will be seen from the portraits of himself and wife Lydia in the possession of the Historical Society of Pennsylvania. Other of his known portraits are Robert Morris, father of the financier of the Revolution, and Rev. Charles Magnus von Wrangel, the original of the latter in the Church of Sala, Sweden, also those of Judge William Smith of New York and his first wife, Mary Hett, signed and dated "G. H. 1729," and now in the Cleveland Art Museum.

It was probably in the summer of 1735 that he executed for John Penn the portraits of the Delaware Indian chiefs "Lapowinsa" and "Tishcohan."† The portraits are signed "Hesselius," and, in Penn's *Journals and Cash Books* is the entry, under date of "Philadelphia, anno 1735, the 6th month, the 12th," "The Propr. J. Penn Dr to Cash £16. Paid on his order to Hesselius the Swedish Painter." His "Crucifixion" was exhibited in Philadelphia in February, 1748, and attracted attention. No list of his portraits has appeared in print, but many that, without doubt, are his have been attributed to his son.‡

* For sketch and portrait of Gustavus Hesselius, by the late John W. Jordan, Litt. D., vide, *Pennsylvania Magazine of History and Biography*, vol. XXIX, 128-133; also, *The American Scandinavian Review* for January, 1915.

† Vide Lindeström, *Geographia Americae*, Translated and edited by Amandus Johnson, Plates 43, 44.

‡ Cf. Loan Exhibition of Historical Portraits, Pennsylvania Academy of Fine Arts, 1887-1888.



MR. GUSTAVUS HESSELIUS



MRS. GUSTAVUS HESSELIUS

It is however as a maker of spinets * in Philadelphia, in 1743, and as a recognized organ builder that interest in Hesselius here centers. The pipe organ, built by him for the Moravian Congregation at Bethlehem,† Pennsylvania, and for which the records of the church show him to have been paid £25 in the spring of 1746, after it had been put in place by his foreman, John G. Klemm, ‡ has long been considered the *first* organ constructed in the Colonies. But was it? Since he could and did build organs, he doubtless built, or was instrumental in building one for Holy Trinity, the Christina Church, in fulfilment of the promise of His Royal Majesty, Charles XII of Sweden, mentioned in Bishop Svedberg's letter of August 28, 1713, to Provost Björk. For this purpose he may have accompanied his brother, Rev. Andreas Hesselius to Pennsylvania. He probably helped install at Christ Church, Philadelphia, the organ purchased from Sprogell in 1728, and, it is more than probable that he constructed the "small, new and fine organ" for Gloria Dei, Wicacoa, in 1740. Indeed he may have returned to Philadelphia with the latter in view. With a recognized organ builder in a city where organs are known to have been built during his residence, it is fair to conclude that the resident organ builder built the local organs of his time.

In his religious affiliations Hesselius seems not to have held continuously to the church of his fathers. Between

* *Pennsylvania Magazine*, XVI, 473, Note.

† For description of this organ *vide* an account of by Rev. John Christopher Pyrlaeus.

‡ Cf. *Colonial Organ Builders of Pennsylvania*, by John W. Jordan, Litt. D., *Pennsylvania Magazine*, XXII, 231-3; also Drummond's *Early German Music in Philadelphia*, 18.

1743 and 1750 his name appears on the registers * of the Moravian church in Philadelphia and there are frequent personal references to him in the correspondence between Bishop Cammerhoff and Count Zinzendorf. At his death, May 25, 1755, he was interred at Gloria Dei.

By his will of June 10, 1750, he bequeathed "to my son John, my chamber organ," † and named his children Elizabeth, John, Mary, Lydia and Sarah. These children and their children inherited some of the gifts of their especially gifted sire.

John Hesselius, portrait painter, the only son, born in 1728, died April 9, 1778, and was buried at Bellefield, his estate on the Severn, near Annapolis, Maryland. He married and left issue, one son and three daughters. Was a subscriber to the Philadelphia Dancing Assembly of 1749; vestryman of St. Ann's, Annapolis, in 1763 when he was "ordered to apply to Mr. Feyring, ‡ organ maker of Philadelphia, now in this Province § to put the church organ in Repair and Tune." It is said of him that he painted the greater part of the family portraits in the old mansions of Maryland and that in a respectable manner. He had the distinction of being an early, perhaps the first, instructor of Charles Wilson Peale, whose son Rembrandt Peale described him as of the school of Sir Godfrey Kneller. ||

* Reinecke, *Register of Moravians*, 95, 99.

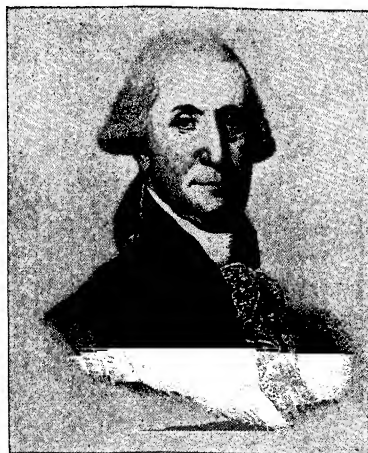
† "A small organ," belonging to Benjamin Morgan, was advertised for sale in 1748; and a "Large" one, the property of the late Peter Kook in 1750. *Pennsylvania Journal*, July 7, 1748 and January 2, 1750.

‡ Drummond's *Early German Music in Philadelphia*, 21.

§ *Maryland Magazine of History*, X, 39-40.

|| Fielding's *Dictionary of American Painters, Sculptors and Engravers* says he painted portraits in Philadelphia in 1750.

Lydia Hesselius, youngest daughter of Gustavus and Lydia Hesselius, married David Henderson, Esq., of Philadelphia. Her eldest son John Henderson, was organist of St. Paul's Church, Philadelphia, and is buried in its church yard. Another son, Gustavus Hesselius Henderson, surgeon in the South Carolina Navy during the Revolution on the frigate *South Carolina*, died January 7, 1784, and is also buried at St. Paul's. Her daughter, Lydia Henderson, who died January 17, 1812, aged about fifty, married January 8, 1801, Adolf Ulric Wertmüller, the distinguished Swedish artist, whose celebrated portrait of Washington is quite unlike any other delineation of the first President of the United States. Both Wertmüller and his wife are buried at Gloria Dei.



PORTRAIT OF WASHINGTON

Painted by Wertmüller, in Philadelphia, in 1794

AMERICAN INDIAN MUSIC
IN PENNSYLVANIA

AMERICAN INDIAN MUSIC IN PENNSYLVANIA

THERE is, perhaps, little to warrant the suggestion that Indian music has a place in Colonial history. A brief notice of the existence of such an interesting item of ethnological study, is, however, due that vanishing race, whose influence upon our ancestors, our music, our poetry is greater than has yet been fittingly recognized.

Indian music is co-extensive with tribal life, for every public ceremony, as well as each important act in the career of an individual, has its accompaniment of song. Music,* says one writer on Indian story and song, envelops the Indian's individual and social life like an atmosphere. The music of each ceremony has its peculiar rhythm, so also have the classes of songs which pertain to individual acts; fasting and prayer, setting of traps, hunting, courtship, playing of games, facing and defying death. In every experience of life from birth to death the Indian sang. An Indian can determine at once the class of a strange song by the rhythm of the music, but not by that of the drum-beat, for the latter is not infrequently played in time differing from that of the song. In structure the Indian song follows the outline of the form which obtains in our own music—a short, melodic phrase built on related tones which we denominate chord lines, repeated with more or less variation, grouped into clauses, and correlated into periods. The compass of songs varies from one to three octaves.*

* From a valuable article on *Indian Music* by Alice C. Fletcher, in Handbook of American Indians, part i (1907), Bureau of American Ethnology, Smithsonian Institution, *Bulletin No. 30*, 958.

"Some songs have no words, but the absence of the latter does not impair the definite meaning; vocables are used, and when once set to a melody they are never changed. Occasionally both words and vocables are employed in the same song. Plural singing is generally in unison on the plains and elsewhere, the women using a high, reedy, falsetto tone an octave above the male singers. Among the Cherokee and other southern tribes, however, 'round singing' was common. Men and women having clear, resonant voices and good musical intonation compose the choirs which lead the singing in ceremonies, and are paid for their services. Frequently two or three hundred persons join in a choral, and the carrying of a melody in octaves by soprano, tenor and bass voices produces harmonic effects."

"Songs are the property of clans, societies, and individuals. Clans and societies have special officers to insure the exact transmission and rendition of their songs, which members alone have the right to sing, and a penalty is exacted from the member who makes a mistake in singing. The privilege to sing individual songs must sometimes be purchased from the owner. Women compose and sing the lullaby and the spinning and grinding songs. Among the Pueblos the men joined in singing the latter and beat time on the floor as the women worked at the metate. Other songs composed by women were those sung to encourage the warrior as he went forth from the camp, and those sung to send to him, by the will of the singers, strength and power to endure the hardships of the battle."

In ceremonial songs, which are formal appeals to the supernatural, accuracy in rendering is essential, as otherwise "the path would not be straight"; the appeals could not reach their proper destination and many evil results would follow. Consequently, when an error in singing

occurs, the singer stops at once, and either the song or the whole ceremony is begun again; or, as in some tribes, an act of contrition is performed, after which the ceremony may proceed.

To accompany their ceremonial dances there are songs of different classes, as martial, bacchanalian and amorous, "in which the steps of the dancers follow the rhythm of the drum, which frequently differs from the rhythm of the song. The drum may be beaten in $\frac{2}{4}$ time and the song be in $\frac{3}{4}$ time, or the beat be $\frac{6}{8}$ time against a melody in $\frac{3}{4}$, or the song may be sung in a rapid tremolo beating of the drum. The beat governs the bodily movements; the song voices the emotion of the appeal. The native belief which regards breath as the symbol of life is in part extended to song; the invisible voice is supposed to be able to reach the invisible power that permeates nature and animates all natural forms. The Indian sings with all his force, being intent on expressing the fervor of his emotion and having no conception of an objective presentation of music. The straining of the voice injures its tone quality, stress sharpens a note, sentiment flattens it, and continued 'portamento' blurs the outline of the melody, which is often further confused by voice pulsations, making a rhythm within a rhythm, another complication being added when the drum is beaten in a measure different from that of the song; so that one may hear three rhythms, two of the contesting, sometimes with syncopation, yet resulting in a well-built whole. It has always been difficult for a listener of another race to catch an Indian song, as the melody is often 'hidden by overpowering noise.' When, however, this difficulty has been overcome, these untrammelled expressions of emotions present a rich field in which to observe the growth of musical form and the beginning of

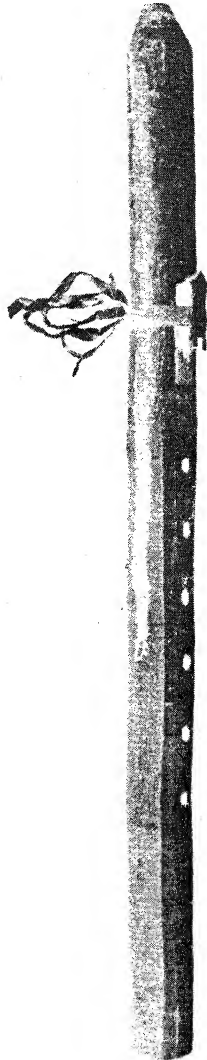
musical thinking. They form an important chapter in the development of music. Apart from this historic value, these songs offer to the composer a wealth of melodic and rhythmic movements, and that peculiar inspiration which heretofore has been obtained solely from the folk-songs of Europe." *

Professor Jean B. Beck, the learned philologist of the University of Pennsylvania, treating of Indian music generally, points out that the Indian chant cannot be written down in the precise intervals of modern musical notation, with its divisions into half tones. Like the old Greek hymns, it wavers and fluctuates with emotional stresses which require the abolition even of half or quarter tones, as in the glissando of a violin.

It is the voice itself, continues Dr. Beck, apart from the instrumentation of drums or flutes, which imitates the elemental forces of the universe. "If it sings of the wind, it rises or falls with the wind. If it addresses the Great Spirit, it leads off at a height of stirring salutation, as in a *Te Deum*, and descends to a profoundly reverential humility. It has a constantly varying 'modality':—that is to say, it follows the variable sentiment of the performer; it may be imperative or optative, as in the case of spoken language."

Drums vary in size and structure, and certain ceremonies have their peculiar type. On the northwest coast a plank or box serves as a drum. Whistles of bone, wood or pottery, some producing two or more tones, are employed in some ceremonies; they symbolize the cry of birds or animals or the voices of spirits. Pandean pipes, which

* *Ibid.*, *Bulletin 30*, 958-960, Bureau of American Ethnology, Smithsonian Institution (1907).



Flageolet (Lover's Flute)

Bureau of American Ethnology, *Bulletin 53*, Plate 2

occur in South America, were unknown in the northern continent until recent times. In the southwest notched sticks are rasped together or on gourds, bones, or baskets, to accentuate rhythm. The flageolet is widely distributed and is played by young men during courtship; it also accompanies the songs of certain Pueblo ceremonies. The musical bow is used by the Maidu of California and by the Tepehune, Cora, and Huichol tribes of the Piman stock in Mexico. Among the Maidu this bow plays an important part in religion and much sorcery is connected with it.*

"On occasions of feasting and dancing, the music of the Southern Indians, both instrumental and vocal, was of that simple, primitive kind, adapted to mark the time required for the saltatory movements in which the performers indulged. Measured sounds there were, but melody and harmony were wanting. The cane flute, the drum and the rattle, constituted the principal musical instruments in vogue among the Southern tribes. The form of the decorated reed-flute or recorder has been preserved for our information, and we are also familiar with the shape of the hand rattle. 'For their musicke,' says Capt. John Smith, 'they use a thicke Cane on which they pipe as on a Recorder. For their warres they haue a great deepe platter of wood. They cover the mouth thereof with a skin, at each corner they tie a walnut, which meeting on the back-side neere the bottome, with a small rope they twitch them together till it be so taught and stiffe, that they may beat upon it as upon a drumme. But their chiefe instruments

* Much relating to Indian music can be found in the Reports of the Bureau of American Ethnology: 1885-1886, Objibway Songs; 1884-1885, Drums, Whistles, &c., of Indians of Chiriqui, Columbia; 1892-1893, Songs of the Sioux; Songs of the Cheyenne; Songs of the Arapahoe; Songs of the Paiute with words and notes; 1905-1906, Omaha Music.

are Rattles made of small gourds or Pumpeon's shells. Of these they use Base, Tenor, Countertenor, Meane and Treble. These, mingled with their voices sometimes twenty or thirtie together, make such a terrible noise as would rather affright than delight any man.'''*

This description will apply in large degree to the Indian tribes who inhabited Pennsylvania, Maryland and Virginia as the Delawares were continually at war with the Southern Indians and would absorb some of their habits.

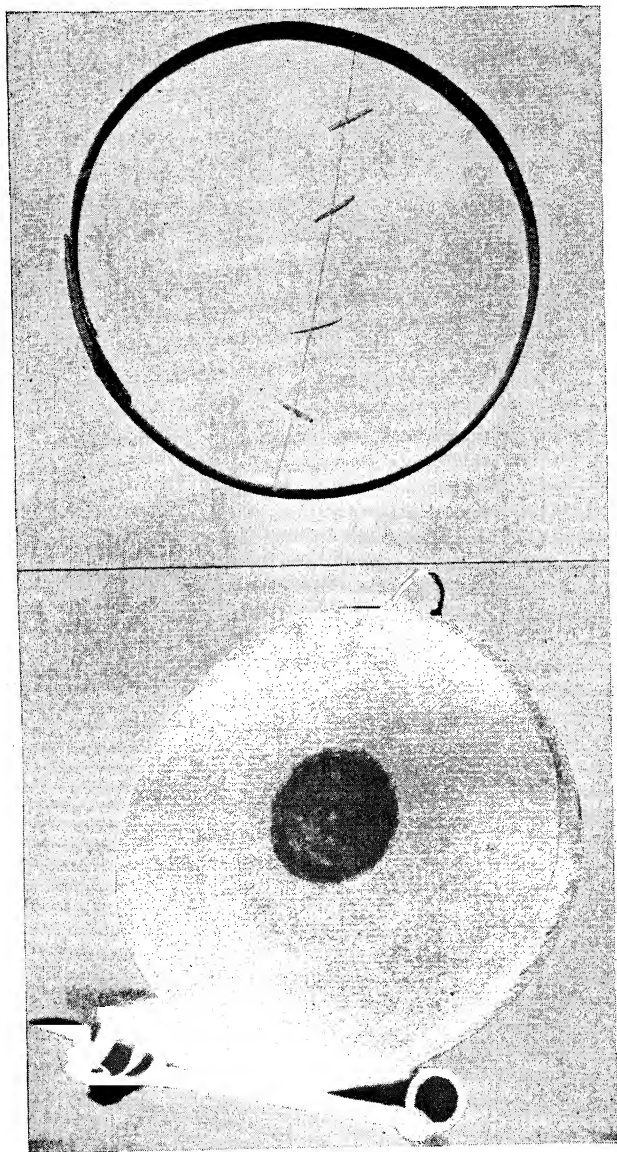
The rattle appears to have been the most universal instrument, made often of gourds, or of a turtle-shell filled with pebbles. To the skin-drum might be added the whistle, and frequently the flute. Every act of life had its appropriate melody, from the setting of the traps to defying death itself. Loskiel † asserts that the whole musical outfit of the Delawares consisted of a single drum, adding, however, that for the war-dance, a fife ‡ (or flute) was added, made of reed, with a shrill note.

The drum of deerskin, stretched taut over the section of a small hollow tree, with perhaps a cane flute and rattle, formed the usual orchestra. National and religious ceremonies and the war dances of fearsome sound, were accompanied by these rude instruments, always with the low hum of the drummer, keeping exact time and step. The beginning of the hunt; the language of Nature in storm and wind; the voice of the Great Spirit or *Manitou*; all these themes, besides the impromptu dance and the joy over the

* Peter Jones, *Antiquities of the Southern Indians*, 90.

† *Geschichte der Mission des evangelischen Bruder unter der Indianern in Nordamerika*, durch Georg Heinrich Loskiel. Barby: 1789. Translated into English by Christian Ignatius Latrobe, London: 1798; 104.

‡ *Ibid.*, 106.



Moccasin Game Drum

The upper figure shows the arrangement of one of the three cords inside the drum together with the pegs fastened thereto.—Bureau of American Ethnology, *Bulletin* 53, Plate 3.

successful chase, were celebrated in rude song. Some of these were more strange than musical. For instance, the old Grandmother prepares the pemmican meat in the meat-cutting festivity :

Bring the stone knife,
Bring the stone knife !
Then hang the meat up to dry, ye, ye,
Then hang the meat up to dry, ye, ye !

Says Grandmother, yo, yo,
Says Grandmother, yo, yo !
When it is dry she will make pemmican,
Says Grandmother, yo, yo !

It is said that such songs as this are not fragments of longer compositions, but are complete in themselves. All join in singing them, and they are many times repeated.

"The principal sacred ceremony of the Delawares was the dance and accompanying song. This song was called *kanti kanti*, from a verbal found in most Algonkin dialects with the primary meaning to sing. . . . From this noisy rite, which seems to have formed a part of all the native celebrations, the settlers coined the word *cantico*, which has survived and become incorporated into the English tongue.*

"Zeisberger † describes other festivals, some five in number. The most interesting is that called *Machitoga*, which he translates 'to sweat.' This was held in honor of 'their Grandfather, the Fire.'"

The Indians of New Jersey and the larger part of Pennsylvania belonged to the Delawares, ‡ a division of the Lenni-Lenape nation. They inhabited the Delaware

* Brinton, *The Lenape and Their Legends*, 73.

† De Schweinitz, *The Life and Times of David Zeisberger*.

‡ *Vide* Howard M. Jenkins' *Pennsylvania, Colonial and Federal*, for description of these Indians.

Valley and the land along its tributary branches. According to the late Dr. Daniel G. Brinton, the eminent ethnologist of Philadelphia, the Lenape were divided into three sub-tribes.*

1. The Minisi, Monseys, Montheys, Munsees, or Minisinks, "people of the stony country, or briefly mountaineers." These lived in the mountainous region at the headwaters of the Delaware, above the Forks, or junction of the Lehigh river.† Their hunting grounds embraced land in the three colonies of Pennsylvania, New York and New Jersey.

2. The Unami, or Wonameys, "people down the river." Their territory lay along the right bank of the Delaware river, extending southward from the Lehigh Valley.‡

3. The Unalachtigo, properly W'nalāchtko, "people who live near the ocean." The principal seat of this sub-tribe was on the affluents of the Delaware near the present city of Wilmington. Its population, to further quote Dr. Brinton, "was however very sparse owing to the predatory incursions of the Susquehannocks, whose trails, leading up the Octorara and Conestoga, and down the Christina and Brandywine creeks, were followed by war parties annually who desolated the west shores of the Bay and lower river."§

* Dr. Daniel G. Brinton, *The Lenape and Their Legends*, with the *Complete Text and Symbols of the Walam Olum*, in Library of Aboriginal American Literature, 1885, 36-37.

† Heckewelder states that the Minisi territory extended up the Hudson as far as tide-water, and "westward far beyond the Susquehannah." This statement Dr. Brinton asserts "is surely incorrect." *Ibid.*, 37.

‡ It was with these and their southern neighbors, the Unalachtigos, that Penn dealt for the land ceded to him in the Indian deed of 1682. *Pennsylvania Archives*, Vol. 1, 540-1.

§ *A Brief Relation of the Voyage of Captayn Thomas Yong*, in MASSACHUSETTS HISTORICAL SOCIETY COLLECTIONS, 4 series, vol. ix, 119.

These three sub-tribes had each its totemic animal from which it claimed a mystical descent. The Minsi had the Wolf—*Ptuksit*, round foot; the Unamie the Turtle—*Pokoango*, the crawler; and the Unalachtigo the Turkey—*Pullaev*, non-chewing, referring to the bird's manner of swallowing food.*

"The Unamis claimed and were conceded the precedence of the others, because their ancestor, the Turtle, was not the common animal, so called, but the great original tortoise which bears the world on its back and was the first of living things."†

The mental and moral character of the Delawares was differently estimated by those who had the best opportunities for judging. Captain Thomas Young, one of the first explorers of the Delaware (1634), describes them as "very well proportioned, well featured, gentle, tractable and docile." Lindeström,‡ Campanius and the missionaries Barnard and Zeisberger are less favorable in their descriptions, while Heckewelder writes: "I do not believe that there are any people on earth who are more attached to their relatives and offspring than these Indians are."§

* Cf. Charles P. Keith's *Chronicles of Pennsylvania, 1688-1747*, chap. iv, 90-122, for an account of the Lenni Lenape and their relation to Pennsylvania.

† Cf. Brinton, *The Lenape and Their Legends*, 132; *Journals of a Voyage to New York in 1679-80*, by Jasper Dankers and Petrus Sluyter, 268. Translations in Vol. I of *Transactions of the Long Island Historical Society* (Brooklyn, 1887); Schoolcraft, *History and Statistics of the Indian Tribes*, vol. i, 390.

‡ Peter Martensson Lindeström, *Geographia Americæ, with An Account of the Delaware Indians*. Translated by Amandus Johnson (Phila., 1925), pp. 191-194.

§ John Gottlieb Ernestus Heckewelder's MSS. in COLLECTIONS OF THE AMERICAN PHILOSOPHICAL SOCIETY. *Vide*, also, *Account of the History, Manners and Customs of the Indian Nations who once Inhabited Pennsylvania and the Neighboring States* (Phila., 1818).

"Their action towards the Society of Friends in Pennsylvania," says Brinton, "indicates a sense of honor and a respect for pledges. Amidst all the devastating incursions of the Indians in North America, it is a remarkable fact that no Friend who stood faithful to his principles in the disuse of all weapons, the cause of which was generally well understood by the Indians, ever suffered personal molestation from them." *

The primitive religious conceptions of the Delawares resembled closely those of the other Algonkin nations and were founded on those general mythical principles which existed widely throughout the new world—the worship of Light, of the Four Winds, and of the Totemic Animal. †

The familiar Algonkin myth of the Great Hare, distinctly a myth of Light, was also well known to the Delawares and they applied to this animal, also, the appellation of the Grandfather of the Indians. ‡ Like the fire, the Hare was considered their ancestor, and in both instances the Light was meant, fire being its symbol, and the word for hare being identical with that of brightness and light. §

The historical songs of the Lenape, or Delawares, are little known. Their symbolic writing was intricate and difficult. Much of their songs had to do with the worship of Light, of the Four Winds and of the arrival and departure of the Soul. Their doctrine was that at death the soul took its departure through the Milky Way to the South,

* *An Account of the Conduct of the Society of Friends Toward the Indian Tribes*, 72 (London, 1844).

† Brinton, *The Myths of the New World*, chap. vi; *American Hero Myths*, chap. ii.

‡ Loskiel, *Geschichte der Mission*, 53.

§ Campanius, *Account of New Sweden*, Book III, chap. xi.

where it would enjoy happiness for a period,* and from thence could return to be born again into the world.† “You are about to visit your ancestors,” the dying Indian was told, and most observers agree that he had none of that contempt of death sometimes ascribed to him.†

The song of the Delawares, known as the *Walum Olum*, or “The Red Score of the Lenâpe,” has been translated into English by Dr. Brinton. Space cannot here be given to its great length, but the beauty and imagination of the curious song must inevitably make its appeal to the reader. It is in three distinct parts, or divisions: The formation of the universe, the deluge, the migrations and wars of the tribes.

The MS. from which this was done, “is a small quarto of forty unnumbered leaves,” says Dr. Brinton, “in the handwriting of Rafinesque. It is in two parts with separate titles. The first reads:—

Wallamolum.

First Part of the painted-engraved || traditions of the Linni linapi, &c || containing || the 3 original traditional poems. || 1. on the Creation and Ontogony, 24 verses. || 2. on the Deluge, &c. 16 v. || 3. on the passage to America, 20 v. || Signs and Verses, 60 || with the original glyphs or signs || for each verse of the poem or songs || translated word for word || by C. S. Rafinesque || 1833.

The title of the second part is:—

Wallam—Olum.

First and Second Parts of the || Painted and engraved traditions || of the Linni linipi.

II. Part.

Historical Chronicles or Annals || in two Chronicles.

* Cf. Loskiel, *Geschichte*, 48, 49; Brainerd, *Life and Journal*, 314, 396, 399, 400; De Schweinitz, *Life of Zeisberger*, 472.

† Heckewelder, MSS.

1. From arrival in America to settlement in Ohio, &c., 4 chapters each of 16 verses, each of 4 words, 64 signs.

2d. From Ohio to Atlantic States and back to Missouri, a mere succession of names in 3 chapters of 20 verses—60 signs.

Translated word for word by means of Zeisberger and Linapi Dictionary. With explanations, &c.

By C. S. Rafinesque, 1833.

An extract will serve to show the Indian imagery :

At first, in that place, at all times above the Earth
On the Earth (was) an extended fog and there the great Manito was.
At first, forever, lost in space, everywhere, the great Manito was.
He made the extended land and Sky :
He made the Sun, the Moon, the Stars :
He made them all to move evenly.
Then the wind blew violently, and it cleared and the water flowed off
far and strong :
And groups of islands grew newly, and there remained.
Anew spoke the great Manito, a manito to manitos,
To beings, mortals, souls and all.

The creation of man and beast and all living things is described : the coming of Evil and the Evil Spirit where before "all had cheerful knowledge, all had Leisure, all thought in gladness." Followed, unhappiness and eventually, Death. "All this took place of old on the Earth, beyond the great Tide-waters at the first." Then came the Snake and the Flood, after which Nanabush, the "Strong White One," grandfather of Beings, and Men, who lived on the Turtle Island, created the Turtle ; . . . "After the rushing waters (had subsided) the Lenape of the Turtle were close together, in hollow houses, living together there." . . . All the cabin fires were disquieted, and all said to their Priest, "'Let us go'—To the Snake land, to the West, they went forth, going away, earnestly grieving."

This strange and beautiful medley of legend has great value for the student of folk-lore, and is said to date back

to ancient days. But the old question will arise: How much had the Indians taken from the earliest missionaries. and, after assimilation, returned again to the English in an aboriginal form?

Another authority on the Indians of the Delaware Valley * describes a kind of antiphonal singing among the Lenape, a chorus in which men and women take part responsively. Their songs are in general warlike or tender and pathetic. They are sung in short sentences, not without some kind of measure harmonious to the Indian ear. The music is well adapted to the words, not unpleasing and not possible to represent by our musical notes. The learned Heckewelder translates the words of the Lenape warrior's song as he goes forth to war, and says of it: "They sing it as I give it, in short lines or sentences, not always the whole at one time, but as time permits and the occasion or their feelings prompt. Their accent is very pathetic, and the whole in their language, produces considerable effect.

THE SONG OF THE LENAPE WARRIOR GOING AGAINST THE ENEMY

O poor me!
Who am going out to fight the enemy,
And know not whether I shall return again
To enjoy the embraces of my children
And my wife.
O poor creature!
Whose life is not in his own hands,
Who has no power over his own body,
But tries to do his duty
For the welfare of the nation.
O! thou Great Spirit above!
Take pity on my children
And on my wife!

* Heckewelder, *History, Manners and Customs of the Indian Nations who once inhabited Pennsylvania and the Neighboring States*, 1765-1777.

Prevent their mourning on my account !
 Grant that I may be successful in this attempt —
 That I may slay my enemy,
 And bring home the trophies of the war
 To my dear family and friends,
 That we may rejoice together.
 O ! take pity on me!
 Give me strength and courage to meet my enemy,
 Suffer me to return again to my children,
 To my wife
 And to my relations !
 Take pity on me and preserve my life
 And I will make to thee a sacrifice."

The song of the Wyandott warriors, as translated to me by an Indian trader, would read thus: "Now I am going on an errand of pleasure—O ! God take pity on me, and throw good fortune in my way—grant that I may be successful."

This brief relation of the existence and kind of savage music once heard among the forests where now stand the thronging cities of eastern Pennsylvania cannot well be closed without mention of the faithful priests of the Church who labored to christianize the Indians that they too might sing songs of worship to the one true God.

Missionary efforts were made by the English Jesuits who came with Calvert, at the planting of Maryland in 1634. Here, perhaps, in an English colony translations were first made into an Indian dialect for the purposes of conversion.*

Soon after Father White † had translated a catechism into the speech of the Piscataways on the Potomac, Johan Campanius Holm, chaplain to the Swedish settlements on

* Cf. *The Aborigines and the Colonists*, by Edward Eggleston. *Century Magazine*, May, 1883.

† Rev. Andrew White, styled "Apostle of Maryland."

the Delaware, 1642-1649, collected a vocabulary and rendered the Lutheran catechism into the cognate dialect of the Lenni Lenape. This was not only translated, but adapted to the Indian understanding. "Give us this day a plentiful supply of corn and venison" was one of the petitions in the Lord's Prayer, as given by Campanius, to which the soul of aboriginal would be sure to respond. Half a century after the return of Campanius to Sweden his catechism was published in Stockholm, in 1696, through the efforts of his grandson, and copies thereof sent to the clergy of the Swedish mission on the Delaware. *

The next, and most important, effort towards the christianization of the Indians of this locality was that made by the *Unitas Fratrum*, or Renewed Church of the United Brethren, better known as the Moravian Church. This had its beginnings in 1742, as the outcome of Count Zinzendorf's tour of exploration from Bethlehem into the Indian country through the upper valley of the Delaware, in August of that year. At least two hymns of his composition † commemorate his experiences at this time.

An impressive list of saints and scholars of this faith missionated for the spiritual and educational betterment of their Indian brethren. An equally impressive list of Memorials, Narratives, Journals, Relations and Accounts, preserved in manuscript in the Moravian Archives at Bethlehem, testify ‡ to their zeal and supply invaluable source material to later scholars.

The Church Diary of the earliest years at Bethlehem indicates the general use of music and musical instruments in missionary work. Those of 1746 relate that at the burial

* Acrelius.

† Cf. William C. Reichel's *Memorials of the Moravian Church*, 111-14.

‡ *Ibid.*, 147.

of John Tschoop,* first Indian convert of this people; his remains were accompanied to the graveyard by the strains of solemn music.

The practice of polyglot singing common among the Moravian Brethren in Europe was followed at Bethlehem. The "Diary," under date of September 14, 1745, records that at a love feast the tune of "In Dulce Jubilo" was sung in thirteen languages to the accompaniment of wind and string instruments. These included languages of Europe familiar to the worshipers and various Indian dialects contributed by the red skin converts.

It was characteristic of the Moravians to sing their praise and prayer. It was likewise characteristic that they taught singing to the Indians from the Shekomeko and other missions housed in cottages below the town of Bethlehem. From these "Tents of Peace", as they were called, the Brethren could hear the songs of Zion chanted in the Mohican tongue at the morning and evening missionary services.

Trombones were brought to Bethlehem from Europe in 1754. In all the years since, in the sadness of death and in the joy of festal days, the trombone choir has held a peculiar place in Moravian life. Tradition has it that such music once saved the town and its inhabitants. From their forest hiding-places hostile Indians, who had planned an attack early Christmas morning in 1757, heard chorals played by the trombone choir and stole away, declaring that "the Great Spirit surely guarded the white settlers."

Of the Moravian laborers in the Lenape mission field none contributed more to the service of song than the Rev. David Zeisberger, the principal authority on the Delaware

* William C. Reichel, *Memorials of the Moravian Church*.

language, who devoted upwards of sixty years to its study. His book of hymns, in that tongue, entitled *A Collection of Hymns for use of the Delaware Christian Indians of the Mission of the United Brethren in North America*, was published at Bethlehem, in 1803. The preface consists of a "Dedication," in which he says: "Some of these hymns contained in this collection have been for many years in blessed use among us. They have been carefully revised and amended; others have been in later years translated by myself. . . . Care has been taken to preserve the true sense of the originals." A second edition was edited by the Rev. Abraham Luckenbach, the last of the Moravian Lenapists in 1847.

In 1765 the Moravian missions in the Lehigh Valley came to an end; seven years later beautiful *Friedenshütten* in the Wyoming Valley no longer heard the voice of song, and the Redskin converts, accompanied by Zeisberger and Schmick, pushed westward by the course of empire, found rest in the Tuscarawas Valley, Ohio. Many of the converts had died in the Christian faith and were buried at Bethlehem to the accompaniment of the solemn trombone dirge. Others like Teedyuscung, baptized by Bishop Cammerhoff, overwhelmed by the injustice of the Walking Purchase, reverted again to their aboriginal faith and practice.

The portraits of two Delaware chiefs, Lappawinzo* and Tashsukamen,† painted by the Swedish artist, Gustavus Hesselius, by order of John Penn, and supposed to be the only portraits‡ for which any Pennsylvania Indian ever sat, remain to show what manner of men our "Red Neighbors" were.

* Lapowinsa, Lapowingo.

† Teschakomen, Tishecunk, Tiscohen, or Captain Jack.

‡ Owned by the Historical Society of Pennsylvania.



“TISHCOHAN”

(*Tash-suk amen*, “HE NEVER BLACKENS HIMSELF”)

Famous Indian Chief, also a signer of the “Walking Purchase” deed.
(See portrait of Lapowinsa, p. 249.)

From Johnson's Lindström's *Geographia Americae*



“LAPOWINSA”

(*Lapha-winsu*, “GATHERING FRUIT”)

Famous Indian Chief and Orator—one of the signers of the Treaty for the “Walking Purchase” and various other deeds. This and the portrait of *Tash-suk-amen* are the earliest pictures, taken from life, of Delaware Chiefs. Painted by Gustav Hesselius, the Swedish artist, for John Penn, apparently in summer of 1735.

From Johnson's Lindström's *Geographia Americae*

BIBLIOGRAPHY

- Israel Acrelius: *A History of New Sweden; or, The Settlements on the River Delaware. Translated from the Swedish, with an Introduction and Notes*, By William M. Reynolds, D. D. *Memoirs of the Historical Society of Pennsylvania*. Philadelphia, 1874.
- Jonas Aurén: *Noah's Dove. A discourse on the Seventh day, or Saturday, as the true Sabbath. In Leeds' Almanac for 1700.*
- Thomas Willing Balch: *The Swedish Beginnings of Pennsylvania. In Proceedings of the American Antiquarian Society*, Worcester. Massachusetts, *New Series*, Volume 24. (1914)
- : *Proceedings of the American Philosophical Society*, Philadelphia, Volume LIII. (1915)
- : *The Cradle of Pennsylvania*. Philadelphia, 1921.
- Willietta Goddard Ball: *Scandinavian Contributions to Early American Art. In The American Scandinavian Review* (1915).
- Louis F. Benson, D. D.: *The English Hymn. Its Development and Use in Worship*. New York, 1915.
- Eric Tobias Biörck: *A Little Olive Branch put in the Mouth of that so-called Noah's Dove and sent home again to let her master know that the waters are abated from off the face of the ground*. Printed and Sold by William Bradford at the Sign of the Bible in New York, 1704.
- Tobias Eric Biörck: *Dissertatio Gradualis de Plantatione Ecclesiae Svecanae in America*, etc. Upsala, 1731. Translation in Proud's History of Pennsylvania.
- David Brainerd: *Memoirs of Rev. David Brainerd, Missionary to the Indians, Chiefly taken from his own Diary*. By Rev. Jonathan Edwards, New Haven, 1822.
- Daniel Garrison Brinton: *The Myths of the New World: A Treatise on the Symbolism and Mythology of the Red Race of America*. New York, 1868.
- : *American Hero Myths: A Study in the Native Regions of the Western Continent*. Philadelphia, 1882.
- : *The Lenape and Their Legends, with the Complete Text and Symbols of the Walam Olum*. In *Library of Aboriginal American Literature*, 1885.
- Catalogue of Loan Exhibition of Historical Portraits, Pennsylvania Academy of Fine Arts, 1887-1888.*

- Jehu Curtis Clay: *Annals of the Swedes on the Delaware*. Philadelphia, 1835; new ed., 1858, corrected and enlarged.
- Nicholas Collin: *A Brief Account of the Swedish Missions*. In *The Pennsylvania Magazine of History and Biography* (1892).
- Jasper Dankers and Petrus Sluyter: *Journals of a Voyage to New York in 1679-80*. In *Transactions of the Long Island Historical Society*. Brooklyn, 1887.
- Edmund Alexander de Schweinitz: *The Life and Times of David Zeisberger, the Western Pioneer and Apostle of the Indians*. Philadelphia, 1870.
- Benjamin Dorr, D. D.: *An Historical Account of Christ Church, Philadelphia*. Philadelphia, 1841.
- Robert R. Drummond: *Early German Music in Pennsylvania*. In *Publications of the University of Pennsylvania. Americana Germanica, New Series*. Bangor, Maine, 1910.
- J. H. Dubbs: *Early German Hymnology of Pennsylvania*. In *Reformed Quarterly Review*. 1882.
- Edward Eggleston: *The Aborigines and the Colonists*. In *The Century Magazine*, 1883.
- Louis C. Elson: *The History of American Music*. New York, 1925.
- Erläuterung für Herrn Caspar Schwenkfeld und die Zugethanen seiner Lehre*. Breslau, 1771.
- Frank M. Etting: *An Historical Account of The Old State House of Pennsylvania now known as The Hall of Independence*. Philadelphia, 1891.
- Daniel Falckner: *Sendschreiben*. Translated by Dr. Oswald Seidensticker. In *Pennsylvania Magazine of History and Biography*, (1887).
- Justus Falckner: *Fundamental Instruction upon certain chief prominent articles of the Veritable, undefiled, Beatifical Christian Doctrine, founded upon the Basis of the Apostles and Prophets of which Jesus Christ is the corner-stone, expounded in plain but edifying Questions and Answers*. Bradford, New York, 1708.
- Benjamin Ferris: *A History of the Original Settlements on the Delaware, from its Discovery by Hudson to the Colonization under William Penn. To which is added an Account of the Ecclesiastical Affairs of the Swedish Settlers, and A History of Wilmington, from its First Settlement to the Present Time*. Wilmington, 1846.
- Mantle J. Fielding: *Dictionary of American Painters, Sculptors and Engravers*. Lancaster, Pennsylvania, 1926.
- Alice C. Fletcher: *Indian Story and Song from North America*. Boston, 1900.

- : *Indian Music*. In *Bulletin No. 30*. Bureau of American Ethnology, Smithsonian Institution.
- Gustaf Hägg: *Songs of Sweden*. Eighty-Seven Swedish Folk- and Popular Songs. Collected and Edited by Gustaf Hägg. Translation by Henry Grafton Chapman. New York, 1909.
- Hallische Nachrichten*: New edition. Annotations by Rev. J. W. Mann.
- John Gottlieb Ernestus Heckewelder: *Mss.* in Collections of the American Philosophical Society.
- : *Account of the History, Manners, and Customs of the Indian Nations who once inhabited Pennsylvania and the Neighboring States, 1765-1777*. Philadelphia, 1818.
- Thomas Campanius Holm: *A Short Description of the Province of New Sweden, etc.* Translated by Du Ponceau. In *Memoirs of the Historical Society of Pennsylvania*. Philadelphia, 1834.
- Charles Francis Jenkins: *The Guide to Historic Germantown*: Germantown, 1904.
- Howard M. Jenkins (editor): *Pennsylvania Colonial and Federal, A History, 1608-1903*. Philadelphia, 1903.
- Amandus Johnson: *The Swedish Settlements on the Delaware, 1635-1664*. Two volumes. Philadelphia, 1911.
- Horatio Gates Jones: *History of Pennepek, or Lower Dublin Baptist Church*. Morrisania, N. Y., 1869.
- Charles Coleock Jones: *Antiquities of the Southern Indians. Particularly of the Georgia Tribes*. New York, 1873.
- John W. Jordan: *Colonial Organ Builders of Pennsylvania*. In *Pennsylvania Magazine of History and Biography* (1892).
- : *Sketch of Mons Gustavus Hesselius*. In *Pennsylvania Magazine of History* (1899).
- John Julian: *A Dictionary of Hymnology*. New York, 1892.
- Gregory B. Keen: *New Sweden, or the Swedes on the Delaware*. Chapter IX of Winsor's *Narrative and Critical History of America*.
- Charles P. Keith: *Chronicles of Pennsylvania, 1688-1747*. Two volumes. Philadelphia, 1917.
- Der Kleine Davidische Psalterspiel der kinder Zions*. Christopher Saur, Germantown, 1744.
- Henry C. Lahee: *Annals of Music in America. A Chronological Record of Significant Musical Events, from 1640 to the Present Day*. Boston, 1902.
- M. Atherton Leach: *Some Account of New Sweden and Her Churches*. In *The American Scandinavian Review* (1914).
- Peter Martensson Lindeström: *Geographia Americae with An Account of the Delaware Indians. Based on Surveys and Notes Made in 1654-1656*. Translated by Amandus Johnson. Philadelphia, 1925.

- George Lippard: *Paul Ardenheim; or, The Monk of the Wissahickon*.
 Georg Heinrich Loskiel: *Geschichte der Mission der Evangelischen Bruder unter des Indianern in Nordamerika*. Barby, 1789. Translated into English by Christian Ignatius Latrobe, London, 1798.
- Louis C. Madeira: *Annals of Music in Philadelphia and History of the Musical Fund Society from its organization in 1820 to the year 1858*. Edited by Philip H. Goepp. Philadelphia, 1896.
- Paradiesische Nachts Tropffen*. Manuscript Hymnal, 1734.
- C. Hubert H. Parry, Bart. *Style in Musical Art*. London, 1924.
- Henry D. Paxson: *Where Pennsylvania Began. Sketch and Map of a Trip from Philadelphia to Tinicum Island, Delaware County, Pennsylvania*. Philadelphia, 1926.
- Pennsylvania Gazette*, December 11, 1740.
- Pennsylvania Journal*, July 7, 1748; January 2, 1750.
- Samuel W. Pennypacker: *Mennonite Emigration to Pennsylvania*. In *Pennsylvania Magazine of History* (1878).
- : *Historical and Biographical Sketches*. Philadelphia, 1883.
- : *The Settlement of Germantown*, 1889.
- Robert Proud: *History of Pennsylvania*. Philadelphia, 1797-8.
- The Records of Holy Trinity (Old Swedes) Church, Wilmington, Delaware, from 1697 to 1773*. Translated from the Original Swedish by Horace Burr, with an abstract of the English Records from 1773 to 1810. Wilmington, 1890.
- William C. Reichel: *Memorials of the Moravian Church*. Philadelphia, 1870.
- Rev. Abraham Reincke. *A Register of the Members of the Moravian Church and of Persons attached to said Church in this Country and Abroad between 1727 and 1754*. With Historical Annotations, by William C. Reichel. Bethlehem, 1873.
- John Friedrich Sachse: *The German Pietists of Provincial Pennsylvania, 1694-1708*. Philadelphia, 1895.
- : *Jacob Philadelphia*. A monograph, 1897.
- : *Missive of Justus Falckner of Germantown, Concerning the Religious Condition of Pennsylvania in the Year, 1701*. Translation. In *Pennsylvania Magazine of History* (1897).
- : *Justus Falckner, Mystic and Scholar, Devout Pietist in Germany, Hermit on the Wissahickon, Missionary on the Hudson. A Bi-Centennial Memorial*. Philadelphia, 1903.
- : *Daniel Falckner's Curieuse Nachricht von Pennsylvania, A. D. 1700*. Philadelphia, 1905.
- : *The Music of The Ephrata Cloister*. Lancaster, 1903.

- Theodore Emanuel Schmauk: *A History of The Lutheran Church in Pennsylvania (1638-1820) From the Original Sources*. Philadelphia, 1903.
- Alfredo Untersteiner: *A Short History of Music*. Translated by S. C. Very. New York, 1922.
- Henry Rowe Schoolcraft: *Historical and Statistical Information respecting the History, Condition and Prospects of the Indian Tribes of the United States*. 1851-5.
- : *Biographical Catalogue of Books, Translations of the Scriptures, and other Publications in the Indian Tongues of the United States*. Washington, 1849.
- Rev. Andreas Sandel: *Extracts from the Journal of Rev. Andreas Sandel, Pastor of "Gloria Dei" Swedish Lutheran Church, Philadelphia, 1702-1719*. In *Pennsylvania Magazine of History* (1906).
- Scharf and Westcott: *The History of Philadelphia*. Philadelphia, 1884.
- Vestry Proceedings of St. Ann's Parish, Annapolis, Md. In the *Maryland Magazine of History* (1915).
- Raymond Walters: *The Bethlehem Bach Choir: An Historical and Interpretative Sketch*. Houghton Mifflin Company, 1918.
- John Fanning Watson: *Annals of Philadelphia*. Philadelphia, 1870.
- Thomas Yong: *A Brief Relation of the Voyage of Captain Thomas Yong*. In *Massachusetts Historical Society Collections*, 4 Series, vol. IX.
- David Zeisberger: *A Collection of Hymns for the Christian Indians*. 1803.
- : *Diary of David Zeisberger, 1781-1798*. Cincinnati, 1888.
- Zionitischer Weyrauchs Hügel*; Saur, 1738.

INDEX, VOL. I

A

Acrelius, Rev. Israel, Swedish pastor at Holy Trinity, Christina, 207; at Ephrata, 207; at Bethlehem, 207; music lover, 208; returned to Sweden, 210
 Albany, Rev. Justus Falckner at, 177, 180

Auf ihr Christen (hymn), 168
 Aurén, Benedictus, 202

Rev. Jonas, assists at consecration of Holy Trinity, Christina now Wilmington, 196; of Gloria Dei, 181; pastor of Racoon congregation, 198; special mission, 182; organist (?), 194, 195, 196, 200; missionary among the Indians, 195, 198; author, 200

B

Beck, Prof. Jean B., 232
 Beissel, John Conrad, 1, 208
 Bells, early use of on the Delaware, 186, 191; of Holy Trinity, 202, 203, 210, 211; of Gloria Dei, 186
 Belfry, Gloria Dei, 211; Holy Trinity, 203, 210, 211
Best Choice, The (hymn), musical score, 160-165
 Bethlehem, 2, 209, 245; organ at, 209, 222
 Björk, Björk, Rev. Eric, 177, 181, 182, 194, 196, 200
Bitter Sweet Night Ode (hymn), 52-57
 Blue Anchor Tavern, 11

Böhnisch, George, 3
 Bohemia Manor, 2
 Bradford, William, printer, 178, 179
 Brainerd, David, mentioned, 239
 Brandywine, Indian trails along, 238
 Brinton, Dr. Daniel G., 238, 239, 240, 241

C

Calvert, Leonard, 244
 Cammerhoff, Rt. Rev. John Frederick, 224, 247
 Campanius, Rev. John (see Holm), consecrates Swedish chapel at Tinicum, 186; missionary to the Indians, 187, 195, 202, 239, 244
Canterbury, the ship, 202
 Cherokees, round singing common among, 230
 Chiliasm, 9
 Christ Church, Philadelphia, 11; organ at, 15, 16, 223
 Christina, Queen of Sweden, 185, 191, 192; fort at, 185, 186, 193; congregation at, 195, 196, 200, 203, 204, 205, 207, 210, 214
 Cock, Peter, 194
 Coleberg, Swen, 196, 202
Colloquium of the Soul (hymn, 1698), musical score, 66-85
Comfortable and Incouraging Song, A (hymn, 1706), musical score, 150-157
 Consecration, at Christina, 196; at Wicacao, 181
 Cora, Indian tribe, 234

D

Dankers, Jasper, 2
Davidische Psalterspiel, Kleine, 168
 Delaware Indians, 237
 Drums, Indian, 232, 236
 Dunkers, a sect, 2
 Dylander, Rev. John, 211, 212, 213

E

Ephrata, settled, 2; hymnbook, 168;
 visited by Acrelius and Ross, 207;
 chapel song service, 208

F

Fabricius, Rev. Johann Jacob, D.D., 7
 Fabritius, Rev. Jacobus, 194
 Falckner, Rev. Christian, 166
 Rev. Daniel, Sr., 166
 Daniel, 3, 178, 180; *Sandschrei-*
 ben, 11
 Rev. Justus, genealogy of, 166;
 at New York, 177, portrait,
 167; hymns of, 168, 169, 178;
 mission to Germany, appeals
 for an organ, 170-175; ordina-
 tion at Gloria Dei, 175-77,
 181; publishes text-book,
 178-9; seal of, 180
 Falckner Swamp, 178
 Feyring, Philip, organ maker, 224
 Fletcher, Alice C., quoted, 229
 Flutes at Bethlehem, 209; Indians,
 233, 234
 Fluviander, Rev. Israel Holg., 186
 Francke, Rev. August Herman, 166
 Freylinghausen *Gesang Buch* (1704),
 168

G

Germantown, 1, 12, 170
 Girelius, Rev. Lawrence, 210, 214
 Gloria Dei, bell, 186; belfry, 211; ex-
 terior, 183, 205; interior, 189;

organ, 173, 181, 183, 194, 198,
 211, 223; organ loft, 201; wood
 carving of Cherubim, 218
Geistreiches Gesang Buch (1697), 168

H

Haag, Gustaf, 215
 Heckewelder, John Gottlieb Ernestus,
 238
 Helm, Israel, 194
 Henderson, David, Esq., 225
 Gustavus Hesselius, 225
 John, organist, 225
 Lydia, 225
 Hesselius, Rev. Andreas, 204, 206,
 207, 218, 223
 Elizabeth, 224
 Gustavus, organ builder, 204,
 209, 214, 218, 219, 220, 225,
 245, 248, 249; portrait, 221
 John, 219, 224
 Lydia, 220, 222, 224, 225
 Mary, 224
 Rev. Samuel, 204, 218
 Holm, Rev. Johan Campanius, see
 Campanius
 Horologium Achaz, 13
 Hymn book, Ephrata Community,
 168; for Christian Indians, 247
 Hymn book, Kelpius, 3, 5, 19-165
 Hymns, Christian Knorr von Rosen-
 roth, 3, 4
 Justus Falckner, 168, 169
 Holy Trinity, Old Swedes, Wilming-
 ton, 202, 211

I

Indians, catechism, 187; conversion
 of, Kelpius' object, 14; at peace
 with Swedes, 186
 Instruments, Indian, 235, 236; kettle
 drums, 15; hautboy, 15; organs,
 15, 16, 18, 176, 181, 182, 203, 211,

- 223; trombones, 176, 209, 246; trumpets, 15, 176, 208; viol, 15; violins, 176, 209; virginal, 15, 17, 18
- J**
- Jawert, Johann, 170
 Jesuits, missionaries, 244
 Johnson, Amandus, Ph. D., quoted, 187
 Jonas organist, 176, 182, 198
 Julian, John, Dictionary of Hymnology, 169
- K**
- Kaighn, John, 18
 Keen, Gregory B., 187
 Keith, Charles P., 239
 Kelp, George, 7
 Kelpius, Johannes, 2, 3, 4, 5, 7, 8, 9, 11, 12, 13, 14, 15, 21, 175, 197; portrait, 8
 Hymn-book, 18-165
Kleine Davidsche Psalterspeil, 168
 Klemm, John G., organ builder, 223
 Köster, Heinrich Bernhard, 3, 5, 6
 Knorr, Christian, 4
- L**
- Labadists, a sect, 1
Lamenting Voice, The (hymn, 1705), 24
 Lapawinsa, portrait of, 247, 249
 Laurea, 12
 Leade, Jane, 9
 Lenni-Lenape Indians, 237
 Lehigh River, 238
 Lindeström, Peter Martensson, 238
 Lock (Lockenius), Lars Karlsson, 193
 Loskiel, George Heinrich, 235
Loving Moan of a Disconsolate Soul, A (Hymn, 1706), musical score, 138-149
- Luckenbach, Rev. Abraham (editor), 247
- M**
- Maddox, Joshua, 219
 Maidu, Indians, 234
 Mennonites, a sect, 1
 Miller, Peter, 2
 Minuit, Gov. Peter, 185
 Minsi, a sub-tribe of Indians, 238
 Moravians, 2, 245; music of, 207, 209, 210, 223
 Morris, Robert, 220
 Mühlen, Heinrich, request to for an organ, 170, 171, 182
 Music, Ephrata, 208; Kelpius and Mystics of the Wissahickon contribution to, 3, 15, 181; on ship *Sara Maria*, 11; Swedish Church, 181, 182, 187, 198, 214, 215, 218; Swedish folk-songs, 215
 Musical instruments, *see* Instruments, score, 26-7, 42-43, 58-9, 66-7, 84-5, 94-5, 136-7, 138-9, 150-1, 156-7, 160-1
 Myths, Indian, 240
- N**
- Naesman, Rev. Gabriel, 214
 Neu-geborenen, a sect, 2
 Noah's Dove, a pamphlet and counter pamphlet, 200
- O**
- Oboe used, 179
Of the Power, etc. (hymn, 1699), 90-93
O Herr der Herrlichkeit (hymn), 169
 Ordination of Justus Falckner, 175, 198
 Organ, first in Philadelphia, 15, 17, 18; Falckner requests one, 173; Feyring, a maker, 224; Gloria Dei, 181, 211; Hesselius makes, 223;

Jonas plays, 176, 182; Jones (?) plays, 182; Klemm builds, 223; Holy Trinity (Old Swedes), 203; Moravian, 223; Reuz plays at Bethlehem, 209; at Wissahickon, 15

P

Paradiesische Nachts Tropffen, 169
Paradox and Seldom Contentment, The (hymn), musical score, 58-65
 Parlin, Rev. Olof, 214
 Pastorius, Francis Daniel, 12
 Penn. John, 220, 247
 William, 202
 Penn's Neck, 195
 Pennypacker, Samuel W., finds Kelpius Hymn-book, 5
 Piettersen, Hans, 202
 Philadelphia, Jacob, 17
 Philadelphianism, 9
 Piscataway Indians, 244
Power of Love, The (hymn, 1705), musical score, 92-137
 Printz, Gov. Johan, 186, 187, 192
Process of Love, The (hymn), musical score, 42-51
Psalm of David, The (hymn), musical score, 156-159
 Psalterspiel, Saur, 170

Q

Quietism, 9

R

Racoon congregation, 195, 200
 Rafinesque, Constatine Samuel, 242
 Reichel, William C., editor, 3
 Reuz, Rev. Matthew, organist, 209
 Ridder, Peter Hollander, 185
 Rising, Johan Classon, 192
 Rosenroth, Baron von, 3
 Chriazo, 52, 67, 157
 Ross, Hon. George, 207

Rosicrucians, 2, 3
 Rudman, Rev. Andrew, 172, 177, 196, 197, 198, 202

S

Sandel, Andreas, 176, 177, 182, 200, 203
Sara Maria, voyage of, 9, 18
 Saur, Christopher, 17, 168
 Schmick, John Jacob, 247
 Schwenkfelders, 2
 Seelig, Johann Gotfried, 3, 5, 6, 170
 Seidensticker, Dr. Oswald, quoted, 11
Sendschreiben, Falckner's, 11
 Separatists, 168
 Sluyter, Petrus, 1
 Shekemeko, 246
 Smith, Captain John, 234
 Mrs. Mary Hett, 220
 Hon. William, 220
 Songs, Indian, Arapaho, Cheyenne, Objibway, Paiute, Sioux, 234; Delawares, 237, 240, 241; Wyandott, 244
 Spener, Philip Jacob, 8
 Spinet by Hesselius, 223
 Sprögel, John Henry, 15, 16, 170
 Ludovic Christian, 15, 16, 170
 Staten Island, Daniel Falckner at, 180
 Stidham, Benedict, 196
 Stillen im Lande, a sect, 2
 Storch, Arnold, 170
 Svedberg, Rt. Rev. Jasper, 203, 204
 Swedenborg, Emanuel, 204
 Swedesboro, 195
 Swedish settlements, 244

T

Tabernacle of Kelpius, 12
 Tashsukamen (see Tishcohan), 247
 Tanner, Captain, 9
 Teedyuscung, 247
 Tinicum, 186

Tishcohan, portrait of, 247
 Torkillus, Rev. Reorus, 185
 Tossa, Matz, 196
 Tranberg, Rev. Peter, 214
 Tranhook, Church, 195
 Trent, Captain James, gives bell to
 Old Swedes, Wilmington, 202
 Trombones at Bethlehem, 209, 246;
 at Gloria Dei, 176
 Trumpets used, 176, 209
 Tschoop, John, music at burial of, 246
 Tuscarawas, 247
 Tympani used, 176

U

Unalachtigo, sub-tribe of Indians, 238
 Unami, sub-tribe of Indians, 238
 Unander, Rev. Eric, 209
 Unitas Fratrum, 2, 245
Upon Rest (hymn, 1697), musical
 score, 84-91
 Untimely singing, 203

V

Violins, at Bethlehem, 209; at Gloria
 Dei, 176
 Virginal, Dr. Christopher Witt, 18
Voice of Hidden Love, The (hymn,
 1705), 25

W

Wallace, Mrs. John, 219
Wallam-Olum, The, 241, 242
 Walking Purchase, 247

Warmer (Warner), Christian, 18, 23
 Washington, George, Wertmüller por-
 trait, 225
 Watson, John F., 21
 Wertmüller, Adolf Ulric, 225
 Mrs. Lydia, 225
 White, Father Andrew, 244
 Wicacoa, 177, 181, 194, 214, 238
Wilderness, of the (hymn), musical
 score, 26-41
 Wilmington, 196, 238
 Winter, John, 219
 Witt, Dr. Christopher, 3, 14, 15, 16,
 17, 18, 19, 20
 Wissahickon, brotherhood, 14, 15, 16,
 17; hermits, 5, 13; mystics of, 3;
 organ at, 15; Tabernacle, 12, 14,
 166, 170; Theosophical Community
 at, 14, 15, 17; Woman in the Wil-
 derness, 18
 Wrangel, Rev. Charles Magnus von,
 214, 220

Y

Yates, William, 18
 Yong, Captain Thomas, 238

Z

Zeisberger, David, 237, 239, 246
 Zimmerman, Magister John, 18
 Mary Margaret, 18
 Zinzendorf, Count, 224, 245
Zionitischer Weyrauchs Hügel, 168